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# THE TEACHING OF ENGLISH

BY  
W. M. RYBURN, M.A.

FORMERLY OF  
THEOLOGICAL COLLEGE, SAHARANPUR, UTTAR PRADESH

WITH A FOREWORD BY  
J. E. PARKINSON  
FORMERLY PRINCIPAL, CENTRAL TRAINING COLLEGE, LAHORE

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EIGHTH EDITION, 1961



OXFORD UNIVERSITY PRESS



Oxford University Press, Amen House, London E.C.4  
GLASGOW NEW YORK TORONTO MELBOURNE WELLINGTON  
BOMBAY CALCUTTA MADRAS KARACHI  
CAPE TOWN IBADAN NAIROBI ACCRA KUALA LUMPUR

William Morton RYBURN, 1895  
© Oxford University Press, 1961

First edition 1933  
Second edition 1937  
Third edition 1942  
Fourth edition 1945  
Fifth edition 1947  
Sixth edition 1951  
Seventh edition 1957  
Eighth edition 1961

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PRINTED IN INDIA BY V. D. LIMAYE AT THE INDIA PRINTING WORKS,  
FORT, BOMBAY AND PUBLISHED BY JOHN BROWN,  
OXFORD UNIVERSITY PRESS, OXFORD HOUSE, APOLLO BUNDER, BOMBAY 1

## FOREWORD

OF the importance of English in the curriculum of an Indian Anglo-vernacular school there can be no doubt. Hence it is most important that the methods of teaching this language should receive close study. Though there is a considerable body of literature dealing with the question of teaching modern languages, yet much of this is not directly applicable to the teaching of English in Indian schools, and even those parts which have a direct bearing on the problem of the Indian teacher of English are not easy for him to assimilate because the illustrations are usually chosen from the French and German languages.

The literature on the teaching of English in Indian schools is scanty in amount. Much of it deals with general principles and is not the result of methods tested in the classroom and modified according to circumstances. In this respect, this book is of great value to all teachers of English because Mr Ryburn has suggested and described methods of procedure which he himself and his teachers have proved to be successful by actual practice in his school at Kharar.

J. E. PARKINSON

## PREFACE

THIS little work does not make any claim to be an exhaustive treatise on the teaching of English in India. Readers will miss any discussion of the direct method, and other things which might have been expected. Such things have been taken for granted, and I have confined myself to those aspects of the subjects where it seemed that my experience brought some fresh light on the subject and especially on methods of teaching English. I have not attempted to cover ground that has been well covered before. The book is really an account of a number of experiments that I have made in the course of my teaching of the subject during the last twenty years. Practically everything which is described in the book, I have tried for myself, and these experiments are described in the hope that what I have done may be of help to others in suggesting ways in which the teaching of English may be brought more into line with modern ideals of education, and may be made a means of real education to our boys and girls.

I wish to express my grateful thanks to Mr J. E. Parkinson and to Mr G. C. Chatterji for their generous permission to use articles of mine which have appeared in the *Punjab Educational Journal*, and to Messrs Gulab Singh & Sons for permission to quote extensively from the introduction of my book *Substitution Tables for Use in Teaching English*, and also to quote several tables from the book. In the same connexion I wish to thank the Oxford University Press for permission to use part of my article in *Teaching* on the use of substitution tables.

For the ideas in the section on Supplementary Readers I am indebted to suggestions made to me by Mr Pran Nath, formerly Deputy Inspector, Jullunder.



I tried the scheme as suggested by him, as I have described in the text, and have found it of great use.

Mr A. S. Hornby has very kindly given me permission to include the system of verb patterns which he has designed for use in his *Dictionary for Students Abroad*. I am grateful to him for the chance to make this useful method more widely known.

Kharar  
Ambala District

W. M. RYBURN

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## THE TEACHER AND HIS CLASS

THE first meeting of the teacher with his class, especially if it is a class of beginners who are new to the particular school and the particular teacher, is always an interesting and an important event for both class and teacher. Both come with questioning, hopeful minds. The teacher wonders if by any chance he is going to be blessed with a class of eager, earnest seekers after knowledge, that will be an improvement on the last class he had. The class wonder whether the teacher is hard or soft, how much work he will try to make them do, and, probably unconsciously, how far they will be able to go, and how much they will be able to wangle. Far more than the teacher generally realizes depends on those first meetings with his class.

Too much emphasis cannot be laid on the relationship between teacher and taught. So many of the troubles which make life a bed of thorns for us as we endeavour to guide a mixed crowd of youngsters, intelligent and unintelligent, interested and uninterested, alert and dreamy, into the intricacies of the English language, are caused by defects in our relationship with our class. So often we are on one side and the class, or the great majority of them, are on the other, and unless we can bridge the gap and join hands with the class, things are bound to be difficult. The successful teacher of English starts teaching the subject before he says a word of English. His first English lesson, and one of the most important, starts the moment he meets his class.

The successful taking of this first and all-important lesson depends largely on what has gone before. If the pupils have been accustomed to look on their teacher as a friend and ally in the great search for



knowledge, the English teacher's task is greatly simplified. If, however, as is often the case, the pupils have been in the habit of looking on the teacher as a natural enemy to be circumvented and hoodwinked and defeated in every way possible, then the English teacher, or any other teacher, has to start teaching his subject by breaking down that conscious or unconscious feeling of opposition. Somehow or other he has to make his class understand that life is not a long-drawn-out battle between himself and them, in which all the big guns are on his side; but that it is a partnership in learning in which he is their helper and guide. The difficulty of doing this will, as I have said, depend on what has gone before. But whatever the difficulty, it must be done if the class is to have a real chance of making anything of the subject. In just so far as the teacher succeeds in establishing this good relationship between himself and the class, other things being equal, so great will be his success in making his English teaching what it ought to be.

There is a tremendous influence in atmosphere; an influence far greater perhaps than we usually realize. A class which does its work in an atmosphere of fear will never do the same quality of work as a class working in an atmosphere of confidence and friendship. The demon of fear is the very first thing that an English teacher has to set himself to destroy, when he first meets his class. Too often the boys have been brought up in their Primary schools in an atmosphere of fear. The new school, the new teacher, the new subject often increase this fear and make it impossible for them to get a fair start. And everyone knows how difficult it is to pick up when a bad start has been made in a subject like English. Naturally this matter of fear varies with the individual pupil. But there is no doubt that fear, plain, downright fear,

is at the bottom of the seeming slowness of some pupils when they start English, and also at the bottom of some difficulties of discipline. They are afraid to attempt new sounds and new words and new sentences. They have no self-confidence, and are afraid of making mistakes. The teacher's first task is to let them understand that their fears are groundless, and that there is no need to be afraid of making mistakes.

In some way or other the teacher must get rid of any suggestion of fear from the minds of his pupils : fear of himself ; fear of the subject ; fear of ridicule, that *bête noire* of all school children ; fear of making mistakes. To be sure, in doing so the teacher will find that certain pupils, who, like Nelson, apparently have never seen fear, at times become too much for him. But it is worth while putting up with their efforts, if by so doing he can create a feeling of confidence and co-operation in the class. It will have an incalculable effect on the general progress of the class.

We sometimes do not realize how great is the power of suggestion. We are very apt to suggest to our pupils just the very opposite of what we wish to. When we tell the class that they are a lazy set of good-for-nothings, even though they would indignantly repudiate the idea that they believed us, yet the suggestion unconsciously does its work, and the already noticeable tendency to be uninterested, which called forth our complaint, is greatly reinforced. Call a pupil lazy and you are helping him to be lazy. If, on the other hand, we show the class that we expect them to do a moderate amount of work, and take it for granted that they also wish to do some, though certainly we shall often be disappointed in our expectations, yet the power of suggestion is on our side and is working in the right direction. This power of suggestion may be used by the teacher in many ways,



and can have an effect which we may not realize, but which is assuredly there. We must always be careful to make an ally and not an enemy of this power. Cynicism and pessimism were ever the enemies of progress.

Further, an attitude of confidence in the class, preserved in spite of disappointments, will go far to enable the teacher to bridge the gap of which I spoke, and to make himself at home with his class. In English, just as in every other subject, the success of the teacher in aiding and guiding his charges depends a great deal on his ability to make himself approachable. It may seem a far cry from the English classroom to the playing field, but I have no doubt at all that there is, or can be, quite a close connexion. The teacher who plays with his pupils, not in a perfunctory, duty-performing fashion, but who really enters into the spirit of their games and really plays with them, will have a much easier task in the classroom and his pupils will respond to his efforts much more readily. Nothing which helps to form a bond of companionship between teacher and taught can we afford to neglect, for all such bonds are real and telling factors in the successful performance of our task.

In all work with our class we need to cultivate the art of the sympathetic imagination. In forging links of comradeship between ourselves and our pupils nothing will be of greater help than this. The more we can put ourselves in our pupils' places and look at the subject from their point of view, the more shall we be able to help them, and the greater will be their progress. If we can succeed in remembering our own difficulties in learning English, or a foreign language, it will help us immensely to understand the difficulties of our pupils. If we remember how certain methods were of no help to us and only made us hate the subject, then we shall be able to eschew or at



least modify those methods. If we can remember how the attitude of our teachers towards us was reflected in our attitude towards the subject they taught us, then we shall be able to guide ourselves in our attitude to our pupils. If we remember our own lack of confidence in speaking a sentence in a foreign language, we shall have a more encouraging attitude to those of our pupils who have similar troubles. The more we can look at our subject through the eyes of our pupils, the more shall we succeed in working with our class and in guiding it.

The creation of a bond between ourselves and our class at the same time implies a responsibility. We all know how the young imitate, consciously and unconsciously. It is quite easy for a teacher to recognize his own peculiarities of accent and pronunciation coming back to him from his class. Sometimes, perhaps, if not introspective, he may wonder where the class gets its peculiar pronunciation of certain words. He will find that his class is a good mirror. It is not only a mirror of pronunciation. It is a mirror of idiom and construction. It is also a mirror of interest and enthusiasm.

It therefore behoves the teacher of English to be as good as he can. It is not sufficient to rest on the laurels of a pass degree in English. That is only the beginning of wisdom or should be, and the English teacher should never be contented with the present condition of his English. Those of us whose mother-tongue is English know how possible it is for us constantly to improve our English. The English teacher owes it to his charges to set them the best example he possibly can in the matter of the language they are learning. Most English teachers could do with a great deal more systematized study of English than is usually done, and the effect on their classes would be the very best.

This study should include, as a special feature, continual attention to idiomatic usage. When reading English books, especially those in which, in conversation and in other ways, there are given opportunities for increasing knowledge of idiom and usage in connexion with everyday English, the teacher should always be keen to use all such opportunities to improve his English. He should also use every opportunity that comes his way of writing English. He should make it a practice to write English regularly even though there be no special opportunity or reason. Regular writing of English is very necessary to prevent the teacher falling into slipshod habits and also to help him to steadily improve his English. Nor should the teacher despise simple English. Very often teachers do not realize that they are making mistakes in very elementary things. I have many times heard graduates making mistakes with the verb 'to tell', using such a construction as 'I told that he was coming'. The teacher of English cannot be too careful with even the simplest constructions, and must be continually on the look-out to improve his English.

Then the English teacher must be interested in his subject as well as interested in his class. Interest and enthusiasm are catching. So are lack of interest and lack of enthusiasm. I once knew a teacher whose enthusiasm extended into his whole body. He could not keep still when taking a lesson, but strode up and down the room veritably alive with his subject. There was no going to sleep in his classes, nor any desire to do so. And his pupils look back affectionately on the days spent in his laboratory. His interest was catching and enthusing. It is quite hopeless for us to attempt to interest a class in a subject or a lesson if we are not interested ourselves. It simply cannot be done. If we are mentally dozing in a chair, so will our pupils be; and not only mentally but physically



too. If we expect our class to be interested in learning English, then we must be interested in teaching English.

Besides this, unless we have a constantly burning interest in our subject, we shall never be able to keep pace with developments in the methods of teaching the subject. There is a tendency to think that, when one has been through a training college, and has become a trained teacher, nothing more requires to be done. We know the last word on the teaching of the subject. But at best all we know was the last word when we left the training college. New methods are continually being tried out, which perhaps were unheard of in our training college days. If we are keen we shall be keeping in touch with such new methods, and with experiments with new methods.

Further than this, if we are really keen, we ourselves will be anxious to try experiments, and to find out for ourselves new and interesting ways of dealing with our subject. We hear of a new method which seems to be promising, and we try it out. We have an inspiration of our own, and if we are keen we will not hesitate to try it out with our class. The lower classes especially are a most stimulating and responsive laboratory where many an experiment may be tried, and much practical research work done. I do not mean to suggest that a teacher should be continually experimenting with his class. There is probably not much danger of that. We are all too prone to move along the old ruts. But a keen teacher will always be on the look-out for anything fresh and interesting which promises to improve his technique and make the subject more interesting for his class. There should be no fear of a method because it is new, or because it has not been tried in India. We should have the courage to give it a trial. What we started



from may quite likely need modification. But that is the benefit of experimenting for ourselves. We find what suits us and our particular pupils best. The teacher should also keep as careful records as possible of his experiments, write them up, note down difficulties and how they were overcome, keep a record of results as far as possible, and so make a record useful both to himself and to others.

Since English still occupies an important place in the curriculum, the attitude of the English teacher to his class and their attitude to him, and their joint attitude to the subject of English, have very important bearings on wider spheres than that of the immediate classroom. A pupil's attitude to education in general may be very largely moulded by his reactions in the English room. If there he finds an attitude of veiled hostility, of indifference, of bored getting-through-so-much-work-because-we-have-to, it will have a very dangerous effect on his whole attitude to school, to education, to life itself. The enthusiastic, interested, co-operating classroom will have equally good effects on his attitude. Hence from the broader viewpoint it is very important to see to it that the right sort of attitude holds sway in our English classroom.

To take the one point of neatness, with its concomitant accuracy. It is vain for the Mathematics teacher to insist on neat and accurate work, if his colleague in the English room is allowing untidy, slipshod work to pass. The habit of accuracy of thought, and neatness of mind and action, cannot be inculcated in one subject and neglected in another. Such habits will be formed only if they are required in *every* subject. An accurate and orderly mind is something which should be developed as a result of the education which we are giving. The English classroom, because of the time spent there and the amount

of work done there, has a very important part to play in the development of this characteristic.

Take again the habit of thinking for oneself. Perhaps in no subject is spoon-feeding so rife as in English. But the effect of spoon-feeding in English on the general development of our pupils is extremely harmful, and responsible for more than we realize in the larger life of the country. A spoon-fed pupil means a spoon-fed electorate, and a spoon-fed electorate means, sooner or later, disaster. A country does not get the government it deserves. It gets the government its teachers deserve. Just because English is a foreign language, and because therefore there is a great deal of memory work connected with it, we are not relieved from the responsibility of training our pupils to think for themselves in this subject as in all others. If our attitude to our class is a spoon-feeding one, then we may rest assured that although perhaps our pupils may excel in passing examinations, they will give a very poor account of themselves in the battle of life, and that we are doing the greatest disservice possible to the rising generation and to our country.

## II

### ENGLISH AND THE MOTHER-TONGUE

It is sometimes said that the best way to learn a foreign language is to live in a place where nothing but that language is spoken or understood. This may be an extreme statement, but everyone will admit that under ordinary circumstances no one can hear or use too much of the foreign language which he is setting out to conquer. In the case of Indian pupils learning English, the more English they can hear and use, the better it will be for their knowledge of English. At the same time it must be remembered that there are other subjects in the curriculum which are just as necessary as English, and which should not be subordinated to English. The mother-tongue is now in its rightful place and it is therefore necessary to consider the teaching of English in relation to it.

As a matter of fact it should not be a question of subordination. It is a question of co-operation. There is sometimes a false antithesis set up between English and the mother-tongue, it being wrongly supposed that if the latter is emphasized, the former suffers. As far as the teaching of English in our schools is concerned, the mother-tongue can be of the greatest assistance, directly and indirectly. Any emphasis laid on the mother-tongue will have a good effect on the standard of English. Other things being equal, strength in the mother-tongue will mean strength in English. Work put into improving the standard of the mother-tongue will show itself in an improvement in English.

An investigation into the correlation between English and the mother-tongue has been made by



V. K. Banerji of Anjora.<sup>1</sup> The results which he arrived at from his investigation bear out what has been said with regard to the close connexion between the two subjects. It must be admitted that the figures he obtained are not by any means conclusive, his investigation not being very broad-based. He took the results of only one hundred students. At the same time they are an interesting indication that there is possibly a closer connexion between excellence in the mother-tongue and excellence in English than has been commonly realized. From the calculations Mr Banerji made, based on the results of one hundred students, he found that there was a positive correlation of 0.95 between English and mother-tongue marks. Of the 100 students, 52 failed in English and 57 in the mother-tongue; 47 failed in both subjects; 10 failed in the mother-tongue but passed in English. In only one of these ten cases did the student who failed in the mother-tongue pass well in English. In the other cases the difference in the marks in the two subjects was small. These figures indicate that the probability is that attention paid to the mother-tongue will have a very definite repercussion on English, and bear out the general impressions of many who have not made statistical research into the question.

If sufficient attention is paid to the teaching of the mother-tongue, and if it is well taught, habits may be formed in that classroom which will be of the greatest value in connexion with the learning of English. These habits, moreover, are formed much more easily and naturally in connexion with the mother-tongue than in connexion with English.

One of these habits is that of clear and orderly

<sup>1</sup> For details, see *The Punjab Educational Journal* of November 1930.

expression of thought. Often a story or essay given in the English class is a comparative failure in a large number of cases because of lack of ideas. Certainly the lack is sometimes more apparent than real; that is, the ideas are in the head but do not appear on paper because of the lack of vocabulary with which to express them. But at the same time the poorness of the English essay is often due to a real lack of ideas, and also to a lack of training in orderly and clear expression of the ideas that are there. In remedying both these deficiencies, the mother-tongue can be of the greatest use. In fact both tasks are pre-eminently those of the mother-tongue classroom.

For instance, if the teachers of the mother-tongue and English of a certain class agree at the beginning of the term on the same subject for essays, and if the essays are done first in the mother-tongue, and then, a week or so later, in English, the lack of ideas in the English essays will not be so apparent, nor will the thought and arrangement be quite so aimless as it sometimes seems to be. The English versions will naturally be modified and will not be so elaborate as the mother-tongue versions; but the writing of essays in the mother-tongue first will lighten very considerably the task of the English teacher, and he will have more time in which to devote himself to the language.

Not only can the mother-tongue be an aid in this way in connexion with written composition. It can also be of immense help in the realm of oral composition and speaking. The habit of speaking well should first be cultivated in the mother-tongue classroom. If it is not done there it will be doubly difficult to get it in the English classroom. We continually find boys starting English who have never been taught to open their mouths properly or to articulate properly when they speak in their mother-tongue. It should



not be the job of the English teacher to teach them to do this and often a great deal of time is lost to the subject of English because of these deficiencies. If, on the other hand, pupils are trained to speak fluently and express themselves clearly in their mother-tongue, the task of the English teacher will be very much simplified. A course of speeches, debates, story-telling, plays, in the mother-tongue, will make the attempts at such things in English very much more successful than they would be if they were left to the English teacher to introduce as absolutely new ideas.

Most teachers of English have to deplore the fact that it is difficult to inculcate in their pupils the habit of reading. Students are with difficulty persuaded to read any English book that is outside their course. One reason for this, to be sure, is the fact that very often books provided for extra reading are too difficult to be read easily.<sup>1</sup> But another reason is that a taste for reading is not created in connexion with the mother-tongue. It is here that such a taste should naturally be created. Once the reading habit is formed in the mother-tongue, it will soon manifest itself in English, for the amount of interesting reading is inexhaustible, and though perhaps difficult, is not so difficult as to daunt those who have developed a keen desire to read. But this desire must be developed first in connexion with the mother-tongue. Otherwise, in the case of most students, it will never be formed. This is one place where our schools cannot afford to fail, and here, perhaps more than anywhere else, the teacher of the mother-tongue can aid his English colleague, and the mother-tongue can have a helpful influence on English.

But besides this indirect help there are several

<sup>1</sup> See Chapter V, D.



definite ways in which the mother-tongue may be profitably used in teaching English.

Let us take first the matter of grammar. It is often found by the English teacher that the teaching of grammar is a burden, and that he has to build where no foundations have been laid or, at any rate, where only imperfect preparation has been made. The onus of initiating the pupil into the world of grammatical ideas, and of teaching the first rudiments of grammar, often seems to be laid on the English teacher. Now this is adding a burden where every possible burden ought to be taken away. If pupils were given a thorough grounding in the grammar of their mother-tongue, so that they became accustomed to finding their way about in this department of knowledge, it would make things much easier for the English teacher. Instead of trying to teach the rudiments of grammar as he so often has to do, he would have the grammar of the mother-tongue as a basis on which to work, and could give English equivalents for such things as are similar. He would then be free to give special attention to the places where English grammar and grammatical usage differ from those of the mother-tongue.

It is in the use of contrast and comparison that the mother-tongue can be of such great assistance in the teaching of English, both in the sphere of grammar and also in connexion with construction and idiom. If the grammar of the mother-tongue is well known, it forms a background of knowledge to which the new grammar may be linked either by similarity or by difference. To take a simple example, the English genitive such as 'the windows of a room' is much more easily and satisfactorily taught in relation to and contrast with the Hindi form of the genitive than simply as something new with no relation to anything already learnt. In the same way the contrast of the

formation of questions in English with the way in which they are formed in Hindi can be usefully employed in teaching the English method. These are simple examples, but the principle is true throughout, and in many such ways the grammar of the mother-tongue can be enlisted by the English teacher to aid him and his pupils in their task.

It follows naturally that there must be close correlation between the mother-tongue and English. The syllabus of work in the mother-tongue, especially on the grammar side, should be made out in conjunction with the syllabus in English. The English teacher will have to take care that he is not preparing to teach, in the English lesson, a section of grammar the corresponding section of which has not been taught in the mother-tongue. His English grammar should follow on at a respectful distance from the mother-tongue, though not too far behind. If he does this he will realize the benefit that such correlation can give.

The emphasis which until very recently has been laid on the use of the direct method has resulted in the idea that the use of the mother-tongue in the teaching of English is always wrong and always to be avoided. Nothing but English, it is thought, should be heard in the English classroom. This, of course, is an extreme, which, while perhaps necessary at the time, has caused too big a swing in the direction of that extreme. The direct method is very good and valuable, but everything cannot be done by it, nor have we the time to spend on it even if it could. While it may be admitted that wherever possible the direct method should be used, and that whenever possible English itself should be employed, yet whenever there is danger of misunderstanding, or whenever time would be wasted by not using the mother-tongue, then there should be no hesitation in employ-



ing it. This holds true right through Middle and High school. If giving the mother-tongue equivalent is the best and quickest way of explaining the meaning of a difficult sentence or phrase, then the mother-tongue should be used. Even in the High classes, where normally the meaning of words is explained in English, when, as occasionally happens, something crops up which is very difficult to explain in any English which the pupils will be able to understand, then there can be no objection to using the mother-tongue. There is one proviso to this. Whenever possible, when a word has been explained in the mother-tongue, the teacher should have the word used in an English context, to make sure that it is really understood. The mother-tongue may also be given in addition to the English meaning, for the benefit of the weaker members, when there is some doubt as to whether the explanation in English has been properly understood.

At the same time it should be emphasized that more oral work should be done than is attempted in most schools at present, especially in the Upper Middle and High classes. We continually find boys coming up into the High school who are quite incapable of expressing themselves in English about the simplest things. Their written English is passable but they have not been in the habit of talking in English. It is difficult to get opportunities for practice especially with the large number of pupils who come from homes where English is not known and not spoken. But teachers in Middle and High classes should make a point of getting their pupils to use English as much as possible in the English periods. Even though there may not be an oral test in the Matriculation examination, from the point of view of utility, ability to speak English is very important. If training is not given in this side of



the subject, a great deal of the benefit which should accrue from all the work which is put into the subject will be lost. Teachers should use English themselves as much as possible in the English classroom and should insist on its use by their pupils. In the High classes, where pupils can use it if they will, a small fine for any who use their mother-tongue during the period has been found to have very successful results.

The use of the mother-tongue is, after all, largely a matter of common sense. We should not allow ourselves to be bound by any hard and fast rules on the matter. When we find that a judicious use of the mother-tongue is going to help our pupils then by all means let us use it. If using the mother-tongue in any particular case is going to retard their progress, then let us leave it alone. But let us get rid of the idea that the mother-tongue is taboo in the English room and let us be prepared to use any means that will make the task of acquiring a second language easier and more pleasant.

### III

## TRANSLATION

WE sometimes find the idea that translation is to be avoided at all costs when teaching English. This is the result of a too whole-hearted acceptance of the direct method and its principles. Translation can be a very useful means of teaching English. We do not, of course, at the secondary school stage, contemplate translation as an art. But in passing it might be remarked that this is an art which will be increasingly in demand and that in laying a foundation on which this art of translation can be developed, we are doing something which is of great value. But as far as learning English goes, the question of how far we can use translation from the mother-tongue into English is a question of the happy mean. Translation can be a most valuable exercise so long as it is not overdone.

The defect of free composition is simply that if we have an idea which we wish to express in English, but find that we have not the vocabulary or the knowledge of idiom to do so, then, human nature being what it is, nine times out of ten we just let the idea go and carry on without it. Ideally of course, we should grapple with the lack of knowledge and make it good. But it just does not happen that way and we take the easier course of getting round the problem of expression somehow or other or just leave the idea out. No one will know we had the idea and wanted to express it. This is bad training for our pupils apart from all considerations of learning English. But when we are set to translate a passage from the mother-tongue into English, we have before us certain definite ideas and we are tied down to them. We cannot just leave them out. We have to try to express those ideas exactly in English, in English words and phrases, that is, which will convey approximately the same ideas as are ex-



pressed by the mother-tongue. This is a training in exactness and in grappling with a difficulty instead of avoiding it. Free composition is excellent practice in using a vocabulary already known. It is not so good for exercising the vocabulary which is not well assimilated. It does not give training in exactness of expression. Translation gives practice in using a vocabulary of which the pupil is not so certain, in trying out new words and phrases and in using idiom correctly. As a matter of fact there is no better test of a knowledge of English than translation from the mother-tongue into English.

Needless to say it is not word-for-word translation which we are considering. This must be avoided at all costs, and it is here that the danger of translation work lies. The word-form of the mother-tongue does not matter. It is the idea which the words express, and which has to be expressed in English, with which we are concerned. The mother-tongue supplies the ideas, and except by means of the mother-tongue there is no means of supplying these ideas and at the same time obtaining definiteness. It is this training in expressing given ideas in English and in definiteness and accuracy which makes translation so valuable an exercise.

In translating from the mother-tongue to English the following points should be kept in mind :

1. Pupils should have impressed on them that they are translating thoughts and not words, and that translation is not simply a matter of substituting the words and phrases of one language for those of another. The first thing to be done when translating is to see to it that pupils understand the meaning of the passage in the mother-tongue and grasp the thought expressed in each sentence. This principle must be observed from the time when regular translation work is started. For example we have the sentence, 'Yih



mujhe achchha lagta hai'. If we simply write down the equivalents in English of the various words in that sentence we get a sentence in English which is nonsense. The English 'I like this' will never be arrived at by just considering the meaning of the words in the Hindi sentence. We have to get the thought and then express it in suitable words in English.

2. In following out what has been laid down above we must remember that there are a large number of cases where the idiom and usage of the mother-tongue differ radically from those in English which express the same meaning. The use of prepositions differs. The ways of using verbs differ. Idioms differ. There is only one way to meet this difficulty and to avoid 'translationisms', and that is for pupils to note every instance as they come across it, and learn the correct English expression of the idiom in the mother-tongue. This is best done by each pupil having a special note-book in which such idioms and usages are written down, with the English usage on one side of the page and the corresponding usage in the mother-tongue on the other side of the page. In this way, provided that the teacher sees to it that these are learnt, a large number of correct language habits in English will be built up.

3. When starting out to translate a sentence from the mother-tongue pupils should first mark the subject and the principal verb of the sentence. Only as they do this will they avoid getting hopelessly mixed up in their English sentence. This does not mean that the subject will always come first in the English sentence. But it will give pupils the framework round which to build the English sentence.

Pupils should be trained to watch the tenses of the verbs or verbs in the sentence they are translating, in order that they may use the English verb in the



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tense which will give the exact meaning. This may not always be the same as the tense of the verb in the mother-tongue. For example in the sentence 'Main tin din se bimar hun' we have the verb in a different tense from what we shall use in the English translation. Very often however the tense of the verb will be the same in both languages and pupils must be careful to use the correct tense to give the exact meaning. Pupils should also be trained when translating to watch the number of the subject in each clause and to see that the verb used in English agrees with its subject in number. This will need to be done particularly in the beginning stages, although even up to the Matriculation stage it is always sound advice to tell pupils never to write a verb without checking on its number with the subject.

5. Pupils should understand that there is no necessity to think that what is one sentence in the mother-tongue must be also one sentence in English. It is quite often advisable to break up the sentence in the mother-tongue into several sentences in English. A great deal of the awkward English that we get is produced because pupils do not break up a sentence in the mother-tongue into shorter sentences in English. Again it is the thought that matters and not the form of what is in the mother-tongue. Pupils should have no hesitation in translating into comparatively short sentences, especially while they are at school and making no attempt at translation as an art.

6. It is often a good plan to have what has been translated re-translated back into the mother-tongue. This process often reveals mistakes that have been made. This may be done after an interval has elapsed since the translation was done.

7. When a piece of translation has been finished pupils should always go over it with a view to revising the punctuation. Because of the differences in

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punctuation in the mother-tongue and in English, punctuation in English is often poorly done or conspicuous by its absence. No piece of translation should be considered complete till the punctuation has been carefully dealt with.

8. The passages or sentences given for translation should not be difficult. As pupils make progress the difficulty will naturally increase but at any stage the translation required should be such as is well within the pupils' powers. There is nothing to be gained from setting difficult passages which will lend themselves to bad translation and large numbers of mistakes. While sometimes more difficult passages may be given, the general rule should be that passages should be somewhat on the easy side.

9. Very often, especially in the first stages of translation work, and always if the passage is likely to prove somewhat difficult, translation should be done orally first and then written afterwards. This ensures that a number of mistakes are avoided when written work is done and helps the teacher to see where there are difficulties. He can then give drill on these and so get the right language habit begun. As pupils progress, provided that passages are not too difficult, oral work can be decreased. But at all stages in High school it is useful and should be used.

Translation can be used as a practical way of teaching grammar. This will normally be done by the substitution method which is described in detail in the next chapter.

It is always a good plan to make up translation exercises round the usages of certain words which commonly occur. This can be done by starting from either language. For instance the teacher can make up a number of sentences in the mother-tongue containing different common uses of the verb *lagna* and make these the translation lesson. Or he can approach from



the English side and make up a number of sentences in the mother-tongue, the translation of which will bring in a number of common uses of such verbs as 'to meet' or 'to see'. The translation of such groups of sentences can prove very valuable. Later, continued passages can be given into which some of the usages previously practised can be brought.

## IV

### THE SUBSTITUTION METHOD

LEARNING a new language is a matter of forming new habits. These habits give us a way of expressing our thoughts. We already have, in our mother-tongue, one set of habits which we continually use in order to express ourselves, and our object is to cultivate an entirely new set of habits which will do the same work as the first set. The first set of language habits has been formed almost without conscious effort, and they have become so much a part of ourselves that we express ourselves in ordinary conversation and writing in the mother-tongue with practically no conscious attention to grammar and idiom. They come naturally. When we set out on our new venture, the goal that we have before us is to be able to express ourselves with equal ease in the new language. We hope, some day, to be able to say and write what we want to in the new language, without having to stop to think of the right word and the right grammatical construction.

The difficulty is that, as a rule, we have not the time to spare in learning the new language, which we had when learning our mother-tongue. The problem before us is to find methods which will bring about the result we want in the shortest possible time. In teaching English it is here that one of the most important tasks of the teacher is to be found. He has to try to evolve methods which will enable his pupils to gain a command of English as quickly as possible. There is at first an inevitable gap between thought and expression of that thought in English. The aim of the teacher is to decrease that gap until it is no greater than the gap between thought and expression when the mother-tongue is

employed. To do this he has to use methods which will embody, as far as possible, the points of the natural method, as we may call it, by which the mother-tongue was learned; for this method is evidently a successful one. He has to model his methods, where he can, on those by which a small child learns to speak; and, at the same time, remembering that he is dealing with older children and that there is not the same time to be spent on the task, he has to intensify and implement those methods, fastening on to the salient points and emphasizing those factors which are essential. He must apply the methods of nature in a concentrated form.

Now, in forming habits, the most important things are a good start and then repetition and practice. Forming English language habits can only be done successfully in the same way as in the case of the mother-tongue, that is, by practice. We need then a practice method; that is, a method which will enable the child to get so much practice at the various new forms with which he comes in contact that they will become automatic. This then must be the first point in our method. We have then to decide what unit we are going to use for the purpose of teaching these new habits. All are agreed that this unit must be the sentence. The method we employ, then, should be one which will give the child as large a number of automatic sentences in English in as short a time as possible. One other point which we have to watch is that we use a method that will allow as few opportunities as possible for the formation of wrong habits. In language, as in other departments of life, it seems to be much easier to form a wrong habit than to form a good one. English teachers know how surprisingly early in the game wrong habits are formed. This is very largely due to the strong tendency of the child towards literal translation. We get such



efforts as 'His both feet are on the floor'. Such bad habits, once formed, persist for a long time and are very difficult to eradicate. Our methods should be such as will minimize this danger.

Now it is obvious that the employment of what is known as the direct method, though admirable up to a point, and for certain things, will not take us beyond a certain point, and cannot be used on every occasion. It is apt to let us down just at the difficult spot. The substitution method can be used where the direct method fails us, and it provides us with a means for enabling our pupils to acquire, comparatively rapidly, a large number of English language habits. It is not a substitute for the direct method, but can be used along with the direct method and in places where the direct method is of no use.

The basis of the method is the model sentence. Some particular construction or idiom is taken and a sentence is framed embodying it. Thus if we wish to teach the construction of the verb 'to have' when it means 'to be obliged', the model sentence would be some such sentence as :

We have to go home at once.

In this sentence there are a number of terms. One of these terms remains constant since it is the basis of our sentence. The others we can change, and for them substitute similar parts of speech. Thus 'have' will remain unchanged; for 'we' all the other personal pronouns can be substituted; for 'to go', various other suitable verbs such as 'to come', 'to run', 'to walk', may be substituted; for 'home' we can put other words of place like 'away' or 'there'; and for the time phrase 'at once', other time phrases may be substituted. Thus by substituting for the terms of the model sentence we get a number of other sentences framed in a similar way and all illustrating the same construction.

To take another example, we have the model sentence :

There are seven pictures in this room.

In this sentence there are four terms : 'there are', 'seven', 'pictures', and 'in this room'. The first term, 'there are' will remain constant as it is the basis of the construction, but for each of the other terms we can substitute similar terms. Thus for 'seven', we can substitute any other numeral, or the words 'no', 'several', etc. For 'pictures' other nouns such as 'desks', 'men', 'women' can be substituted, and so on with the final term.

Thus the model sentence is used as a framework or mould, and into this mould we fit other words or phrases, and so enable the pupil to convert the one fluent sentence into a large number of other equally fluent and idiomatic sentences. As is explained later, this is done in conjunction with mother-tongue equivalents of the various sentences. It is done in such a way that there is no word-for-word translation. The mother-tongue has to be used in order to bring into the child's mind the thought which we wish to have expressed in English. But the sentence is the unit, and for a sentence in the mother-tongue the pupil gives a complete sentence in English, expressing the same thought. The pupil thus learns to think in sentences rather than in words, and a safeguard is provided against word-for-word translation.

The substitution is not done in one step, but is taken gradually. The model sentence must be known thoroughly, and then new terms are introduced one by one. The success of the method depends largely on the thoroughness with which the model sentence is taught and known. It may seem that time is being wasted over it, but spending time over the model sentence pays in the long run. The pronunciation, intonation, and meaning of the model sentence must



be thoroughly mastered by the whole class before any advance is attempted. Speed is also important. The model sentence should be so well known that it can be repeated at a speed equal to normal speaking speed. This indeed is the test by which the teacher may know that the sentence is really known, and that the new habit is being successfully formed. The model sentence must become automatic.

Herein lies one of the great benefits of the method. It not only ensures the formation of correct habits but also leaves as little opportunity as possible for the forming of wrong habits. The sentence laboriously constructed by aid of imperfectly understood grammar rules so often results in mistakes. It is by continually making mistakes that we form wrong habits, and therefore the fewer opportunities for mistakes to occur, the less the danger of forming wrong habits. By learning a large number of model sentences thoroughly, and by using those model sentences as frameworks, we are reducing the opportunities for making mistakes to a minimum. After a while the right construction is used automatically. The method calls for constant repetition, but it is repetition made interesting, and progress is rapid. After the very first stages the eye can be employed as well as the ear, although the sentences and tables should in all cases be *taught orally*. They can be written down by the pupils for purposes of emphasis, reference and revision.

Once the model sentence has been decided on, it is necessary for the teacher to make out a table. That is, he has to make up lists of words and terms which can be substituted for the terms of the model sentence. Care has to be taken to see that the terms which are going to be substituted can be used with the other terms in the sentence and in the table. Each term must be suitable for use in conjunction

with every other term, or, if not with every other term, at least with as many as possible. As will be seen later, there are two types of tables, and sometimes one type will be more useful than the other. A great deal depends on the construction to be taught.

In this, as in other work, the reader will be made the basis of instruction. As far as possible the model sentences should be chosen from the reader. Thus, if a well-graduated reader is used, substitution model sentences are automatically graded. Then, when framing his tables from the model sentences, the teacher must be careful not to introduce too many new words. If possible these sentences should have reference to the subject-matter of the lesson from which the model sentence is taken. For instance if we have a lesson on a lion, and the teacher wishes to teach the construction 'so . . . that', a table might be framed as follows :

#### *Model sentence*

The lion was so big that I was astonished.

This may be taken as having two terms : one, 'The lion was so big', and two, 'that I was astonished'. Substitutions may be made for either of these terms and also for the pronoun in the second term.

#### *Substitutions*

His roaring was so loud that I was frightened.

His look was so fierce that I ran away.

His claws were so sharp that I did not go near.

Any of the combinations of these different terms could be used in conversation about the lion. The co-ordination with the subject-matter of the reader is very necessary, as once the model sentences are mastered, and the class drilled in the table, the various sentences should, as far as possible, be used in



conversation. This, of course, can be done much more easily if a number of the sentences refer to the subject-matter of the reader.

The substitution method thus consists of choosing a definite construction or idiom, framing a model sentence to illustrate this, substituting new terms for the terms of the model sentence (except for that part which remains constant in order to keep the idiom), and finally using the sentences in conversation.

We shall now consider the detailed method of using substitution tables.

Let us take an easy table framed on the model sentence,

I ought to come to school.

Our table may be as follows :

I ought to come to school.

He ought to go to the station.

She ought to run to the playground.

We ought to ride to Ambala.

You ought to walk to the village.

They ought to hurry home.

The first thing to do is to teach the model sentence, 'I ought to come to school'. The teacher repeats it to the class several times. It must be said slowly at first, gradually coming to normal speaking speed. Then he makes the class repeat the sentence simultaneously once or twice. After that he takes the sentence individually with each member of the class, correcting errors in pronunciation and enunciation, and getting it up to speaking speed in every case. There will naturally be some cases where more time than can be spared would be necessary to get the sentence perfect, but in most cases it will not take long, and time must be spent on this first sentence. The ideal is that every pupil should be able to say the sentence fluently at speaking speed.

The next step is to give in the mother-tongue the equivalent of the model sentence. With easy sentences and tables pupils will probably be able to do this for themselves. If they cannot, then they must be told. Care must always be taken to give the exact idiomatic equivalent of the English sentence, and to give it as a whole, with no suggestion of word-for-word translation. Supposing our mother-tongue to be Hindi, the teacher will, in the case we are taking, give as the meaning of the model sentence, '*Mujhe school ana chahiye*'. He will then get various pupils to give him the English when he gives them the Hindi, until he is sure that they all understand that the one is the equivalent of the other. When he gives the Hindi he must insist on the English sentence coming quickly and without hesitation in response. The class must be drilled until the English sentence comes automatically on hearing the Hindi one.

When the teacher is satisfied that the class know the model sentence, he writes it on the board and then proceeds to substitute. The construction round which the table is built is the construction of the word 'ought', and it, therefore, will remain constant. There are three other terms in the model sentence where substitution can take place: 'I', 'to come' and 'to school'. The first thing to do is to substitute other pronouns for 'I'. The teacher will give the sentence, '*Us ko school ana chahiye*'. Probably without much difficulty he will get someone in the class to give him the correct English. He then continues giving this Hindi sentence to different pupils, and also substitutes other pronouns in the Hindi sentence until the class can freely give the model sentence in English with any of the pronouns in place of 'I'. The teacher now writes the pronouns on the board in a list under the pronoun in the model sentence.



The teacher now proceeds to substitute for the second term, that is, 'to come'. He gives the sentence '*Mujhe school jana chahiye*', and gets or, if he cannot get it, gives the English equivalent for it. He then gives it to various pupils, getting the English, 'I ought to go to school', in response. At the same time he alternates it with the model sentence. When the new form is known he again rings the changes with the pronouns in both sentences until the English equivalents are given freely with any pronoun. He then writes 'to go' on the blackboard under 'to come' and proceeds in the same way to substitute 'to run', 'to ride', 'to walk', and 'to hurry'. In each case he gives the mother-tongue and so suggests the English. He carries on with these until the sentences with any of the new terms and with any of the pronouns come freely and quickly in response to the sentences in the mother-tongue. The table will now appear on the board as follows :

I	ought	to come	to school.
He	ought	to go	
She	ought	to run	
We	ought	to ride	
You	ought	to walk	
They	ought	to hurry	

The next step is to substitute for the third term in the model sentence, that is 'to school'. This is done in exactly the same way, first giving 'I ought to come to the station' in the mother-tongue and then gradually substituting for 'station' the words for 'playground', 'Ambala', 'village' and 'home'. The table will then appear on the board as follows :

I	ought	to come	to school.
He	ought	to go	to the station.
She	ought	to run	to the playground.
We	ought	to ride	to Ambala.
You	ought	to walk	to the village.
They	ought	to hurry	home.

The board is then reversed, and the teacher, mixing up the terms in any way he pleases, and making as many different combinations as he can, drills the class in the completed table. Thus he will give the class such sentences as '*Us ko Ambala jana chahiye*', '*Tum ko school paidal jana chahiye*', until his pupils can give him the English for any combination he can think of, and can give it quickly.

Finally the sentences should be used in conversation on the first possible occasion. The table may be copied down by the pupils with the English on one side of their note-books and the mother-tongue equivalents on the other. The objection to this is the time that is taken, especially by beginners. This can be obviated if the writing of the table is made a writing lesson. Another alternative is to put a book of substitution tables in the hands of the pupils, and this is the most satisfactory course. If a book is not obtainable the teacher can have his tables typed and cyclostyled.

The type of table with which we have been dealing is compound substitution table and all the terms are mutually intercombinable. In actual practice it will be found that in many cases it is difficult to frame such tables, especially if we keep to the plan of making each table illustrate one construction or one idiom.<sup>1</sup> There is another type of table where more than one term is substituted at a time. In such tables, although the number of combinations is decreased, the benefit derived from the table is little diminished. Take for example the following simple table :

<sup>1</sup>Professor H. E. Palmer in his *100 Substitution Tables* prefers to make most of his tables compound. I have found however that it is worth while sacrificing this in order to make each table illustrate one construction only. It makes the table easier, enables us to use the method for teaching grammar and is generally more satisfactory.



The sun	makes us	warm.
The rain	makes us	wet.
The wind	makes us	cold.
The dust	makes us	dirty.

In teaching this table the first and last terms are substituted together. We cannot separate 'sun' and 'warm'. It is thus not a compound table where any term may be used in combination with any other. But the construction of 'makes' will be successfully taught, none the less. It is certainly better to have compound tables wherever possible. But if it is not possible, then a simple table may be used. Some constructions lend themselves to compound tables and some to simple tables.

Substitution tables may be used with great advantage in the teaching of grammar. As was suggested in Chapter II, we can, by means of these tables, make use of points of contrast and similarity in the mother-tongue and English grammar.

Take, for example, the use of the auxiliary 'do', always a difficult matter for beginners in English. Explanation may be given, but the practice given in a substitution table will be quite as valuable as, if not more so than, the explanation, and in any case a very necessary adjunct. The following two tables are examples of how the use of 'do' in questions and in negative sentences may be taught. They will be used in conjunction with the equivalents in the mother-tongue as has been explained.

1.	Do I	see	that?	
	Does he	want	this?	
	Do we	take	it?	
	Do you	read	that?	
	Do they	write	this?	
	Does she	like	it?	
2.	No, I	do not	see	that.
	No, he	does not	want	this.
	No, we	do not	take	it.
	No, you	do not	read	that.
	No, they	do not	write	this.
	No, she	does not	like	it.

Practice with such a table will go a long way to impress the usage which is being taught. The sentences, being used in conversation where possible, will be further impressed on the memory.

Then there is the matter of the comparison of adjectives. This is perhaps not a difficult thing to explain, but it is somewhat difficult for beginners to master practically. I know of no better method of forming the new language habit required than the use of tables embodying the comparative and superlative degree construction. We may prepare such tables as :

This book	is thicker than	that one.
That box	is wider than	this one.
This coat	is cleaner than	that one.
That turban	is better than	this one.
This stick	is longer than	that one.
That pen	is worse than	this one.

and

This is	the best	house	in the town.
That is	the worst	boy	in the village.
This is	the cleanest	place	in the district.
That is	the biggest	shop	in the bazaar.
This is	the smallest	man	in the country.
That is	the finest	building	in the street.

The various combinations that can be made with the terms in such tables give splendid practice in the grammatical construction involved.

Very early the question of the difference between 'he talks' and 'he is talking' arises. This is another example of something that can be excellently taught by means of substitution tables. In grammar the pupils find different names for the two tenses in question and explanations of when one is used and when the other. But, after all, unless the explanation is accompanied by plenty of practice in definite sentences which bring out the difference, progress will be very slow and very disappointing. Besides this, a comparison with the similar difference in the



mother-tongue is a great help. We may have two such tables as the following :

- |                 |     |                   |               |
|-----------------|-----|-------------------|---------------|
| 1. Every week   | I   | teach them        | how to ride.  |
| Every morning   | he  | shows them        | how to write. |
| Every afternoon | you | tell them         | how to work.  |
| Every day       | we  | teach them        | how to play.  |
| 2. This week    | I   | am teaching them  | how to ride.  |
| This morning    | he  | is showing them   | how to write. |
| This afternoon  | we  | are telling them  | how to work.  |
| Today           | you | are teaching them | how to play.  |

From the practice obtained from two such tables the constructions will become firmly fixed and the type of sentence in which each is used will become quite familiar.

In the same way, in dealing with the question that arises in teaching auxiliaries as to the differences between 'I can read' and 'I may read', tables may be employed with great advantage.

It sometimes happens that there is a distinct contrast between the English grammatical construction and the mother-tongue construction expressing the same idea. For example in Hindi we have '*Jab tak ki ghanta na baje, main yahan thahrunga*' to express the English 'I shall wait here till the bell rings'. Here the mother-tongue construction has a negative which is not found in the English, and there is quite a danger that this negative will be carried over into the English. The best way to guard against this is by pointing out the contrast and by helping the pupil to form such a habit of brain and tongue that it will be more difficult for him to carry over his mother-tongue construction than to use the correct English form. One excellent way of doing this is by means of the practice given in a substitution table. Such a table as the following may be used :

I	shall wait	there	till the bell rings.
He	will sit	here	till he is satisfied.
We	shall watch	there	till the nest is finished.
You	will stand	here	till your father comes.
They	will work	there	till the sun sets.

It is not claimed, of course, that all grammar can be taught in this way. Explanation of rules must be given. The substitution table, however, is a very good way of giving practice in rules which are being done, and in many constructions and usages can be of the greatest help.

It will be found that by using such tables pupils are enabled to form correct habits of English speech. They are also prevented from forming wrong habits. They are given a ready command over ordinary idiom, and are accustomed to speaking fluently at an ordinary speaking speed. Correctness of intonation and expression is ensured, and the pupil is trained to learn sentences and not simply single words.

There are certain points in connexion with the method which must always be kept in mind by the teacher if the best results are to be secured. In the first place it must be again emphasized that the key to the successful use of the method is the model sentence. This must be *thoroughly mastered* and made automatic before substitution is commenced. In the second place repetition and constant repetition are necessary. Tables must be known well. It is better to do a few thoroughly than to half-do a large number. In the third place the tables must first be taught orally. A book<sup>\*</sup> or lists of tables should be in the hands of pupils, but only for purposes of revision and reference. Whenever possible tables should be so framed that the sentences in them, or at any rate a number of the sentences, may be easily used in conversation.

The following are examples of the type of table that has proved useful: <sup>1</sup>

<sup>1</sup> Taken from *Substitution Tables for use in Teaching English*.



1. I can see many things in the room.  
 He can name everything in the school.  
 We can describe a few things in the house.  
 You can talk about several things in the garden.  
 They can touch four things in the office.
2. There are seven pictures in this room.  
 There are twenty desks in this school.  
 There are a thousand men in this town.  
 There are thirty women in that village.  
 There are no boys in that building.  
 There are several chairs in that place.
3. Have you any books at home ?  
 Have we any paper at school ?  
 Have I any chalk here ?  
 Has he any pencils in this room ?  
 Have they any nails in this house ?  
 Have you any money in this pocket ?
4. I think it is about 30 feet wide.  
 He thinks it is nearly 40 inches long.  
 We suppose it is more than 25 yards high.  
 You suppose it is less than 20 feet broad.  
 They say it is exactly 15 inches high.  
 She says it is almost 10 yards wide.
5. The woman was filled with pity.  
 The man was filled with sorrow.  
 The Raja was filled with anger.  
 The father was filled with grief.  
 The mother was filled with shame.  
 The brother was filled with terror.
6. I had better go quickly.  
 He had better run quietly.  
 We had better work slowly.  
 You had better do it carefully.  
 They had better look at once.  
 She had better speak properly.

## V

### READING

#### A. TEACHING BEGINNERS

THERE is a very vital connexion between oral work and the teaching of reading to beginners. It may be laid down, as a general principle, that in his first year a pupil should never be required to read any word with which he is not already familiar through conversation. There will perforce be exceptions to this rule, but the exceptions need not be many and should be as few as possible. The closer this rule is adhered to, the better will be the result. In trying to familiarize a pupil with the sound and 'feel' of a word before we require him to read it, we are simply following the treatment meted out to him when he learns to read in his mother-tongue. When a child starts to read his mother-tongue he knows all the words which he meets in his primer and first reader. That is, he has used the words again and again, knows how to pronounce them and how to use them, and understands what they mean. The only new element is the pictorial representation of the sound which he knows. He is not trying to learn to put a sound to a picture at the same time as he is learning how to make the sound, and what the sound means when he has made it. He is occupied with only the first of these tasks.

In helping pupils to learn to read English we should, as far as possible, approximate the task we set them to the task they have before them when learning to read the mother-tongue. I use the word 'approximate' because obviously we cannot make the task absolutely the same nor absolutely as easy. We can, however, do a great deal. Our first step in



teaching reading will therefore be to teach conversation.

It may be objected that to carry out this idea a special kind of reader is necessary. To do what has been recommended as it ought to be done, we should have a primer and a first reader which are so compiled that practically every sentence in them may be easily used in conversation and in which the subject-matter is related to the life of the children. There are some primers and readers which do attempt to provide this.<sup>1</sup> If a reader is in use which does not carry out this idea as completely as is desirable, the teacher will simply have to do his best to use as many as possible of the sentences in the book in conversation so that when his pupils come to read them they may have some knowledge of them. Admittedly with some readers it is difficult to do this with the completeness which is desirable; but if the right sort of books are not being used, the teacher must do the best he can, keeping on the look-out for books which will meet his requirements.

There is another consideration which must be kept in mind: that is, that the sentences used in conversation must be known thoroughly. It is not enough for pupils to have heard them once or twice, and to be able to repeat them haltingly and incorrectly. Before any attempt is made at reading the first lesson of a primer, the great majority of the class ought to be able to use all the sentences in that lesson fluently and correctly, and ought to be thoroughly acquainted with them. If reading is to be taught successfully and pleasantly, with a minimum of strain on teacher and taught, it must be inseparably bound up with thoroughly well done oral work, the minimum of which will be supplied by the primer and first reader.

<sup>1</sup> e.g. the *Village Readers*, by F. L. Brayne and W. M. Ryburn (O.U.P.).

More sentences and subjects may be taken than are given in the books, but at least those in the books must be thoroughly mastered.

This means that some time must be spent on oral and conversational work before the reader is taken up, and reading commenced. It is sometimes recommended that six months be spent on oral work before reading work is begun. I am inclined to think that this is too long. It is too long, not because the reading suffers in any way, but because pupils are usually so keen to begin reading and to use their books, that it is impossible to keep them off their books for so long. They will begin to read before six months are up whether the teacher wishes them to do so or not, and so it is better for them to begin with proper guidance. The only condition with regard to the length of time spent on oral work that is necessary is that every sentence of the first lesson should be mastered. When that is done, there is no reason why the class should not be allowed to read the first lesson. If a primer is used which has been compiled with this alliance between oral conversation and reading in view, the reading may be begun in three weeks or a month. The time will depend on the calibre of the class, and may vary from year to year and in different places.

We now come to the method of starting the pupils on the actual business of reading. The use of the 'Story Method' in teaching the mother-tongue is well known and this will suggest possibilities in the teaching of reading in English. Briefly, the procedure when using the story method for teaching reading in the mother-tongue is as follows. A simple story is taken which is interesting, dealing with things connected with the child's everyday life, in which the sentences are not so long, and in which there is a good deal of repetition. First of all the story is told



to the pupils and they retell it until they know it and the words in it fairly thoroughly. Then comes the reading. In this the sentence is the unit. The opening half dozen sentences are written on the board or, written out on cardboard strips, are put in a special frame. The children read a whole sentence at a time. They are not allowed to read it word for word. Knowing the story they have no difficulty in reading the sentences. The sentences are also in sets on strips of cardboard, with which the children work, or rather play, arranging their strips in the order of the sentences on the board. They pick out one when it is read by the teacher, or read those that the teacher indicates.

In this way they soon come to recognize which written sentences stand for which spoken sentences, and progress is rapid. This has been recognized as the best method of teaching small children to read their mother-tongue. The chances are, then, that if it can be used in teaching older pupils to read English it will prove to be a good method there also.

There are some differences in the two situations. The chief of these is that the small child beginning to read has an immensely larger vocabulary in his mother-tongue than has the older pupil beginning to read English in that language. Moreover, the small child has a reasonable idea of the pronunciation of the words he knows. The older pupil has a rather precarious grip of the few English words that he knows. They are all new to him, or at any rate were new until a few weeks before his beginning to read. He is in a strange country full of pitfalls, and not dealing with familiar scenes like his small brother.

There is another difference. The small child learning to read his mother-tongue is at the stage of both simple words and simple meanings. He is interested in a childish story. The substance of the story is of

the same standard as the standard of the words. His bigger brother, beginning to learn to read English, is at the stage of simple words, but is well beyond the stage of childish subject-matter. The simple story such as could be written using the words he must use would be altogether too simple and childish for him. It is impossible to make the subject-matter of a first English reader as interesting to the beginner in English as the first story can be to the small one learning to read the mother-tongue.

Thirdly there is the difficulty of the reader. We have no story reader, if it were possible to use stories. We have to use the books with which we are provided and do our best with them.

In spite of these difficulties, however, we can use the story method in a modified way with great advantage. It must be admitted that it is practically impossible to produce anything in the nature of a story reader which could at all be compared with the stories used in learning to read the mother-tongue. The objection noted above cannot be overcome, namely that it is impossible to get suitable subject-matter with the vocabulary with which we must work. Then, too, the oral work that must precede reading would be very difficult if not impossible to fit in with any such scheme.

The matter of stories must therefore be left. If we do not insist on using stories, however, and are content to use the reader on which we have based our conversation, provided we have been careful to use every sentence in conversation, then it is possible to use our mother-tongue method. How then do we set about it?

We assume that the great majority of the class are well acquainted with all the sentences in the first lesson. The teacher prepares beforehand sets of the first six or seven sentences in the lesson. If the class



is a big one, two pupils may use one set. These sentences ought to be on small strips of cardboard. The teacher may also have a set of big letters prepared for himself, or may use the board. He puts up the six or seven sentences on the board before the lesson. (They must be printed.) At the beginning of the lesson he gives out the sets of sentences to the class. It saves a good deal of confusion if each pair of pupils is given a cardboard box in which to keep its sentences.

He first works from the board. To commence with, the class may read the sentences in unison, though there should be as little of this as possible. Then individual pupils should be asked to read the sentences, the teacher first having them read in order, and then taking first one sentence and then another in any order. He will probably find that the majority of the class get hold of them very quickly. The time taken depends on the thoroughness of the oral preparation. The class should then be set to arrange the sentences in their boxes in the same order as they are on the board. Pairs may compete in getting this done first. While this is being done the teacher will go round, and, picking out different sentences, will get the pupils to read them. He will naturally give most attention to the weaker members of the class.

There are a number of games that can be used. The teacher can number the sentences on the board and then ask different pupils to pick out a number from the sentences in front of them and read it. The teacher himself can read a sentence and ask the class which number it is, or ask them to pick out that sentence from those in front of them. He may tell the class that he is going to ask a question the answer to which is to be found among the sentences in front of them, and they are to pick it out. Other such games as may occur to the teacher may be used.

When the first sentences given are known, the teacher gives out another set and proceeds in the same way. Thus the whole lesson is finished. From this it is an easy matter to proceed to the recognition of words and from words to letters. As a matter of fact the recognition of words comes very easily without much special attention. The amount of time put into it will depend on the class. Some classes will need more than others. It will probably be found that there is a tendency among the weaker members, or those whose oral preparation has not been good, to read the sentences, not as wholes but jerkily, word by word. With very weak pupils it is difficult to prevent this. The only remedy is thorough oral preparation.

It will be seen that this method involves the teacher in a good deal more work. Sets of sentences have to be made out for the first six or seven lessons in the reader. (It is advisable to carry on the method up till the sixth or seventh lesson.) This involves a considerable amount of extra work. Then, in class, it means that constant individual attention has to be given. One cannot sit on a chair 'hearing' the class read. But this is the case with all good things. They cannot be got easily. The method is a good one and therefore it is worth extra trouble and preparation. The result will more than repay all the work that is put into it. It is more interesting for both teacher and taught and the results are better. The pupils gain fluency in reading much more quickly than under old methods, and feel that they are making progress. It is a play way, and therefore worth trying.

#### B. READING ALOUD

There is always a good deal of reading aloud carried on when teaching English, and it usually forms a prominent part of an Inspector's efforts to gauge the standard of a class and of a teacher's work. But apart



from the fact that much of what goes under the name of reading aloud is what Dr Ballard calls 'barking at print', there is very little real reading done in English, even in Matriculation classes. Part of the difficulty is that English is a foreign language, but the chief difficulty is found in the fact that pupils are not taught to read aloud properly in their mother-tongue. If they cannot read with expression and feeling in their mother-tongue, how can we expect them to do so in English?

There are at least three objects which we can have when teaching reading aloud.

1. We may wish to give practice in pronunciation and intonation, using reading as a stage towards learning to speak English well. The words are provided so that the pupil does not have to think of the words he is going to use. He can concentrate on pronunciation.

2. We may wish to test our pupil's knowledge of English words and phrases and whether he knows how to pronounce them, how to phrase words, how to enunciate clearly. That is, reading aloud is a test as well as practice.

3. We may wish to develop reading as an art, so that pupils may learn to read aloud with proper expression and may learn, through their reading, to convey the feeling behind the words to their listeners.

Now the third object is very rarely present in High school work. As a matter of fact reading aloud is not an art that the ordinary person has occasion to practise very often in after life. Very few of us are called on to read aloud. Those who are teachers have to cultivate this art and possibly some of those in public positions, but for most people it is not an art that calls for much attention. This is not to say that it is not an art to which more attention should be paid. But, at any rate, in our Indian schools,

we will not be able to do much towards helping our pupils to cultivate it. Something may be done in the two High classes but even there most of our efforts will be directed towards ensuring clear enunciation and correct pronunciation without worrying much about the finer touches.

But right from the time pupils start English, we will teach reading aloud with the first two objects we have mentioned.

When someone comes to the class, hears the pupils read, and goes away saying 'reading poor', he really means that the word-recognition of the pupils is poor. Now this is, of course, very important. Although a pupil's recognition vocabulary is more than his 'use' vocabulary, yet he ought to be able to pronounce the words he comes across in his reader, even though he cannot use them all in conversation or in writing. The teacher should aim at enabling the pupil to pronounce correctly all the words in his reader as he goes up from class to class. He can do this only through reading aloud, and he can test his pupil's success only through reading aloud.

From this it follows that from the very commencement of reading work in English, particular attention must be paid to pronunciation and enunciation in reading aloud. The teacher should try never to allow pupils to become careless in either of these things. It is sometimes very difficult to do this with pupils who are beginning English. They are not certain of themselves, and they mumble and hope to get away with an uncertain sound. But from the very first the teacher must watch against this. He must insist on clear, loud reading in which there is no doubt what is said, be it right or wrong. Then too the teacher will find many cases where pupils have not been in the habit of opening their mouths and enunciating clearly in their mother-tongue. This



means more work for the English teacher, but it must be done. This is the first thing to be attended to, and if it is done right from the class where English is begun, it will soon become habitual and a great deal of trouble higher up will be saved.

Although it is naturally good to read fluently, the teacher should not insist on speed if accuracy of pronunciation or enunciation is going to be sacrificed. We should let pupils read as slowly as they wish to, especially when the sentences or passages they are reading are not very familiar. It is far better to let a pupil take his time and eventually get the word, than for him to make wild guesses in the interests of speed. Then too if we find that he is likely to pronounce a word wrongly, we should tell him the correct pronunciation before he does so.

When taking reading aloud, whether it be with Middle school or with High school, the teacher should read the sentence or passage first. We have to do our best to avoid letting the pupil start out wrongly. He is much more likely to get a good start with the pronunciation of a word if he has heard the teacher say it first. In fact, if there are difficult words in a passage, it is wise for the teacher to take pronunciation work with those words before he lets anyone read the passage.

Another thing that should be done before reading aloud is taken is that the meaning of the words and phrases should be explained. We have already seen how, with beginners, we should use sentences in conversation before reading them. This ensures that the meaning is known before they are read. If the sentences are such as cannot be used in conversation their meaning should be explained before they are read. The same thing holds good for reading aloud in Middle and High classes. No passage should be read aloud by pupils until it has been studied and the

meanings of words and phrases explained. It is obvious that we cannot expect to read unless we understand the meaning of what we are reading. Yet this is not always done. Usually when a class is tested a pupil is asked to read a passage, and then is asked questions about the meanings of words. The procedure ought to be for the teacher to read the passage first, and let the pupils underline anything they do not understand as he goes along. Then teacher and class will study the passage until its meaning is plain and clear. Then the passage should be read once more by the teacher, and then finally by a pupil or by pupils.

As a rule there should be no reading aloud in unison. This may be done occasionally with lower classes to add a little variety to a lesson, but it is not a good plan from the teaching point of view, as the poorer members shelter behind the noise made by the good ones, and the teacher has little chance of detecting faults in pronunciation unless they are very glaring. It is sometimes useful to let a first class in English read in unison just to give those who are diffident a chance to let themselves go a little.

When we leave reading aloud as practice in pronunciation or as testing of pronunciation and enunciation, and come to reading as an art, we have then to pay particular attention to phrasing and to emphasis. Naturally, English being a foreign language, Indian boys find correct phrasing difficult. As I have already pointed out, it is still more difficult because sufficient attention is not paid to it in the teaching of the mother-tongue. But if reading aloud is to be at all successful the teacher must give training in correct phrasing. If the reader or textbook is properly punctuated, this is not so difficult. If the teacher finds that a paragraph is not properly punctuated, or even if he thinks that more punctuation marks will help,



he should go through it first with the class, putting in the punctuation marks. When pupils are learning the art of reading aloud, it does not matter if there is a superfluity of punctuation marks. They will be helpful in teaching phrasing.

Then attention must be paid to emphasis. A good way of teaching this is to take a sentence and show how emphasis on different words in the sentence changes the sentence. This can be a very interesting exercise. It is obvious again here that nothing can be done unless the meaning of what is being read is understood. Reading aloud means bringing out the feeling behind the written word, and we cannot do this unless we understand the meaning. Thus understanding the meaning is essential for reading aloud, whatever our aim may be.

The teacher must be a good reader. This is true whether our aim is simply to teach or test pronunciation and enunciation or whether it is to teach reading as an art. The pupil will learn from hearing his teacher read more than from anything else. He will learn correct pronunciation, correct phrasing, and how to express feeling. In most of the work in schools it will be to the first two of these that most attention must be given. But it is very important for the teacher to speak clearly and correctly with regard to pronunciation and enunciation, and so impress on his pupils the right way of reading. Hence the necessity for the teacher to read first. But the advantage of doing this will be lost unless the teacher reads well. If we reach the place where reading is an art, then it is still more necessary for the teacher to be a good reader. No amount of instruction can develop this art in pupils. It is gained from careful listening to a good reader.

'It ought to be unnecessary to insist that the teacher should be a good reader himself, capable of

showing by his own example that reading is not a mechanical process, but a social and human accomplishment, and a method of interpreting literature. Above all he should be able to read poetry so as to reveal its beauty and to awaken poetic emotion. Reading aloud by the teacher should be much more frequent than it is, and it is most important that children should be practised, not only in the art of speaking and reading, but also in the art of listening. Just as they are apt to read by words instead of phrases, so they are apt to listen for words and not for the sense. They should be trained to follow attentively the sense of what is read to them, and this remains true when the reading is for the purpose of dictation, which should be given to them in phrases, and not word by word.<sup>1</sup>

‘Ability to read well should be placed in the forefront of the qualifications to be expected of a teacher. He cannot teach his pupils to read aloud better than he can himself. The teacher of literature, in particular, must be highly competent as a reader. Literature, especially poetry and the drama, exerts a more potent influence when it is read aloud. Much of the appeal which it makes to children is dependent upon beauty of sound, and unless the teacher can express this in his delivery, it will not succeed in making this appeal.’<sup>2</sup>

As I have suggested, this type of work does not enter very largely into the teaching of English in Indian schools. But at the same time in the upper classes there will always be opportunity for some appreciation work to be done, more especially in connexion with the teaching of poetry. At the same time it should never be forgotten that in this the

<sup>1</sup> *The Teaching of English in England*, Board of Education, p. 81.

<sup>2</sup> *ibid.*, p. 177.



English teacher depends very largely on the work done by the teacher of the mother-tongue. If this is well done in the mother-tongue, then more of it can be done in English than is generally attempted at present, and reading aloud in English as an art could be much better developed.

Reading aloud as an art can be greatly helped by dramatic work and by good recitation work. But the teacher must be careful that before children start to learn poems and speeches off by heart, they are given a good idea of the phrasing, and of how to bring out the meaning and the feeling behind the words. Otherwise the dramatic work and the recitation will simply be mouthing words. Dramatic work lends itself to expressing feeling and is therefore one of the best methods of teaching children how to learn to use words. If they get this practice then their reading aloud will automatically benefit.

### C. SILENT READING

More important for most people is the art of silent reading. For every one who needs to be able to read aloud well there must be a hundred who need to be able to read silently. Training in silent reading is therefore most important for most of our pupils, and it is to this that the teacher of English has to devote a great deal of his attention.

The aims of silent reading are pleasure and profit; to be able to read for interest and to get information. The advantages of silent reading over reading aloud are that it is quicker and therefore saves time, and that it enables attention and energy to be concentrated on meaning and so saves a division of attention, resulting in a greater assimilation of information. When a person is reading aloud a good deal of attention has to be given to pronunciation, phrasing and so

on. This is not necessary in silent reading and all attention can be given to the meaning.

With silent reading, as with reading aloud, the foundation of good work in English depends on what has been done in the mother-tongue. Very often one finds that pupils are not taught to read silently when studying their mother-tongue or when reading a book in the mother-tongue. Far too many pupils even in upper classes of schools frame the words as they read, or even murmur them. Their silent reading is just reading aloud in a whisper. This, of course, is of no use. The teacher's first task is to train his pupils to read really silently. They must not pronounce the words even to themselves.

This is not always an easy thing to do. Pupils need training. Teachers will have to explain carefully what silent reading really is, and will have to give pupils practice at it in class, carefully checking any tendency to whisper or murmur the words. The class may be given a definite time in which to read a paragraph or a couple of paragraphs, the teacher having first ascertained how much time should be required for reading it silently. Gradually pupils will get into the habit of reading really silently. If the time given is a fairly liberal allowance at first, it can be gradually reduced.

We cannot expect ability for silent reading to develop in English in the early stages. Until pupils have a fair recognition vocabulary, and know the pronunciation of a fairly large number of words, they will not be able to benefit much from silent reading. But a beginning may be made in the second year, with easy stories with a vocabulary with which the pupils are acquainted. The teacher will have to judge for himself when it is possible to begin. Good pupils will be able to begin it before slower ones are able to do so.



If paragraphs or stories are given for silent reading, when the time is up the teacher must test what the pupils have gained from what they have read by questions on the subject-matter. These questions should be such that they cannot be answered in the words of the book. There should be no loophole for relying on verbal memory. Of course if a limited time is given there will not be much chance of verbal memory being used. Another good way of testing what has been gained from the silent reading of a paragraph is to get pupils to give the substance of a paragraph they have read.

Obviously silent reading is not only useful in the subject of English itself but it is also invaluable in other subjects which are taught in English. Pupils will never be able to use their time in such subjects to best advantage until they have learned the art of silent reading. Teachers of these subjects too must insist on silent reading, so that it becomes a general habit. When teachers are satisfied that such a habit has been formed, then there will be no further need to give special practice in it. In periods when library books are studied and read, of course there will always be silent reading. It should be insisted on in preparation and study periods.

#### D. SUPPLEMENTARY READERS

There are, I suppose, very few English teachers who are satisfied with the amount of English reading which their pupils do. With the examination bogey looming so large, it is not easy to get students to read outside their courses. They have not the desire for reading; very often, as I have pointed out, because that desire is not cultivated in connexion with their mother-tongue. There is also the additional reason that extra reading in English is usually so difficult

as to discourage all but the most advanced pupils. Our students are not able to get much pleasure out of extra English reading, and so it is naturally not popular. Any scheme of extra reading has to cope with this difficulty.

Things being as they are, until better habits are formed, extra reading has to be directed if it is to get anywhere. It is no use putting a number of books in the class library and trusting to the pupils to read them. Some will, but most will not. It is those who do not with whom we are most concerned.

One way in which these difficulties can be met to some extent is as follows. A number of *short* easy books are procured, books which are as cheap as possible. To secure that the English is easy, put the books recommended by the publishers for a certain class in the class above that recommended. The books must be easy to read and should give the pupils no more trouble than an occasional reference to a dictionary. The subject-matter should, of course, be suited as far as possible to the age of the pupils by whom the books are to be used. It is better to have the language suitable, however, even if the subject-matter is a little simple. If one has to be sacrificed, it should be the subject-matter; provided, of course, that it is not too childish. Nowadays there are a number of small easy books being published, where the language is simple while the subject-matter is not such as would be scorned by pupils in their second, third or fourth year of English.

Since the price of these books is small, it is not impossible to get a dozen or fifteen copies of a number. They will form part of the class or room library. Then the class is divided into two parts. Two books of the same standard are selected, and each member of one group is given a copy of one book, and each member of the other group is given



a copy of the other book. These books the pupils take home with them. They are given a week to read them and then they bring the books back and exchange them for the books of the other group. Again they are given a week to read the second book. All the books are then brought back and the teacher can deal with them as he thinks fit, and as he has time.

A couple of periods a week should be set aside for dealing with these supplementary readers. The teacher may ask questions on the subject-matter. He may have the stories told or prominent characters described. If the books lend themselves to such work, small playlets may be prepared, based on the books and performed in class. If the teacher finds that there are any specially useful constructions or words with which he wishes to deal fully, these may be taken in class, but this should be done only in exceptional cases. The object of taking the books is to provide oral work, and to see that they have been intelligently read and understood. After dealing with these two books for two weeks or less according to circumstances, two more books are given out and the same procedure is followed again. Thus in a term each pupil should read five or six books.

If classes are small, or if funds are large, the whole class may read one book at the same time. More copies of the books will be required than if the class were divided into two sections. The object of dividing is simply to lessen the number of copies which have to be bought. It will be found that if the books are interesting, some of the keener pupils will want to buy their own copies.

The advantages of such a scheme are several. In the first place, we are supplying easy reading for our pupils so that they are not discouraged. They can read the books fairly quickly, can understand them

easily, and so find that they are getting an interesting story without undue trouble.

Then the objective set is soon gained. The books are small. Often the trouble with supplementary readers is that they are too long. It is not good tactics to set a task which takes a long while to accomplish. A short book which can be quickly read whets the appetite for another. A number of such books will be read where the pupil would get tired of one long one.

The habit of reading can be inculcated in this way much more successfully than by most methods adopted. The easy language and the short book both combine to encourage pupils to read, and gradually a habit is built up. Their vocabulary gradually increases and they find, almost without knowing it, that they are able to tackle more difficult books and to enjoy them.



## VI

### THE TEACHING OF ENGLISH TEXTS AND READERS

ENGLISH texts in the upper classes of our schools are often taught under a spell: a spell which has very unfortunate results. The evil fairy which promulgates the spell is the English paper in the Matriculation examination. Under the influence of that spell we forget that textbooks are not ends in themselves, but are simply means. We set ourselves to get through the book without realizing that it is no more than a means to aid our pupils to gain a greater command of English. A great deal of time is wasted preparing for the particular types of questions that are supposed to be set, only for us and our students to find that an entirely different kind of question has been set. And the result is letters to the papers and streams of invective against the examiners, who may or may not deserve it. There is only one way to deal successfully with the vagaries of examiners, and that is to use the books as means for aiding our pupils to express themselves as well as possible in English. Only so will they be able to win the annual battle with the examiner.

Naturally, as conditions are in most parts of the country, the books have to be 'known', and students have to know how to deal with different types of questions. But this does not mean that we need be the slaves of the examination bogey, nor that we should allow the examiner to dictate to us how we are to teach our subject. As a matter of fact it would be much better if there were no set books for the Matriculation examination such as there are at present. The teaching of the subject would, in all probability, greatly improve, and the standard of

English would certainly rise. We have, however, to deal with actualities, which means preparing certain books for an examination. Even though this is the case, there is a right and a wrong way of using the 'tools' that are given us, which will make all the difference in the result at which we are aiming.

Now it is most emphatically a wrong use of our 'tool' for the teacher to spend his time giving paraphrases of all the difficult passages in the text, these paraphrases being learned off by heart by the pupils. No doubt the pupil likes this way of doing things. It requires little real mental effort on his part. It calls for no thinking. He just sits in class and takes down what he is told, usually with quite a considerable sprinkling of mistakes in it. Then, when it gets near the examination, he tries to learn by rote all that he has got down. When one sees the note-books of some pupils, one ceases to wonder at the hotch-potch that is sometimes hopefully offered as English. This practice is encouraged by the rather pernicious type of question which is happily not so common now as it used to be, namely the demand for more or less difficult passages to be paraphrased or to be put into simple English. Such questions could well be banished from the examination.

In the first place they are an extremely difficult type of question for pupils at the Matriculation stage. They are, indeed, a difficult type of question for English boys. Sometimes the skill of the teacher himself is taxed to the utmost to provide a good rendering of a particular passage. Very often the English of the book is too good to be improved upon, so that any effort at changing it is going to be of little benefit to the pupil. It would be far better for him to learn by heart the passage in the book. Secondly, as a test of the pupil's real knowledge of English, or of his ability to express himself in English, the value of such



questions is very small. Usually it is a test of what he remembers of renderings given him by his teacher or learnt from notes. The pupil has put a great deal of time into memorizing inferior English, which could have been much better employed in other ways.

This is not to say that an occasional exercise of this nature is not a good thing, provided that it is not too difficult. It is very liable to be overdone, however, and where a great deal of time is put in at this type of work, the best value will not be obtained from the textbook or reader, nor will they be the aid to the pupil that they ought to be.

Perhaps the greatest danger which has to be guarded against in the teaching of texts or readers is the danger of neglecting the expressional side of the work. It is very easy for lessons on texts to degenerate into monologues on the part of the teacher, with the keen listeners in the class feverishly taking as voluminous notes as possible, and the lackadaisical becoming more and more so. Naturally there must be a good deal of explanation by the teacher, though this can be materially reduced if the assignment method of dealing with texts or readers, as described in the next chapter, is adopted. It is fatal, however, for a whole lesson to consist of explanation and dictation, with little or no opportunity for any active expression by the pupils. The value of the lesson on reader or text is in direct proportion to the amount of expression work done by the pupils.

Expression work may be written or oral. Let us take the oral first, although practically everything that can be done orally can also be written. In the first place there is the device with which everyone is familiar, and which usually figures prominently in the examination paper, namely, the asking of questions to test the comprehension of what has been read. Familiar as this is, it needs to be emphasized as it is

essential. The result of asking such questions is often not a comforting process. It is usually an excellent corrective for any lack of humility from which we may suffer. We discover depths of ignorance in our pupils which we did not suspect, and which are distinctly the reverse of flattering to our teaching. The effect of our efforts very often does not seem to be what we fondly imagined it would be. But for this very reason it is necessary to keep up a continual barrage of questions on the subject-matter if we are to be sure that the majority of the class, at any rate, have some notion of the meaning of what they are reading.

The ordinary pupil is very apt to let slide things he does not understand, rather than hold up his teacher over them, and so the teacher has to hold up the pupil. Here again, as will be explained, great use can be made of the assignment in aiding the pupil to read and prepare his lesson intelligently. One half of the work with text or reader is to increase the pupil's comprehension, hence the necessity for continual testing of that comprehension by questions. It goes without saying that whenever possible, without detriment to the English, answers should be given in the pupil's own words.

An even better exercise than this is the summary. This may be done orally and may also be written. (See Chapter XII.)

Of the same sort and equally useful, and more interesting, is the exercise of requiring pupils to relate any anecdote or give an account of any incident which may happen to have occurred in the text or reader. Telling a story is easier than giving a summary of a paragraph, and pupils will be able to develop a fluency that is perhaps not possible in other types of exercise. For this reason it is a most valuable exercise, and the ideal textbook will have in it



a number of anecdotes and arresting incidents such as lend themselves to this treatment. In relating stories and describing incidents pupils get confidence in themselves. They get practice in speaking English, of course, but they also get that encouragement and confidence which are essential if they are to make any real progress.

It is a good plan to bring the pupil out in front of the class and make him tell the story to the class as if he were making a speech. An interesting variation can be made by setting the rest of the class to watch for mistakes. This can be made still more interesting if the class is divided into two groups as suggested in Chapter XII. Then each group will put up story-tellers in turn. The group to which the pupil telling the story does not belong will watch for his mistakes, and will get a mark for every mistake they succeed in detecting and correcting.

Another, but more difficult, exercise along the same line is the set speech. This need not be long. Usually one and a half or two minutes is long enough for each speaker. The subject may be any character from the textbook or reader, or any subject dealt with by the textbook. The book will then supply a good deal of the vocabulary. Here again interest is added if the class is divided into two groups and the speakers marked. The marking may be done by the teacher, or by the mistakes made being noted by opponents and corrections offered after the speech is finished. It is better not to interrupt while the speech is being made. Unless the class is an unusually good one it is preferable to have the speeches written out and corrected a day or two before they are to be delivered. This is not necessary in relating a story. After the exercise of telling a story has been done orally, it can well be given as a written exercise.

Occasionally the textbook or reader suggests topics

which may be made the subjects of debates. Here again the time allowed for speeches should not be long. Again it is advisable to have speeches submitted for correction beforehand. One good point about a debate is, however, the opportunity which it offers for impromptu speaking. A debate is suitable for the best pupils in a class only.

There are other ways in which our tool, the textbook or the reader, may be used in the task of implanting a working knowledge of English. One very useful device is the learning by heart of carefully selected paragraphs or parts of paragraphs. This is a plan which is found very useful in helping English boys to gain a mastery of their mother-tongue, and is doubly useful for our Indian pupils in their endeavours to conquer English. The paragraphs must be carefully chosen. Their English must be good. They should embody idioms, usages, words or phrases which will be useful, and if possible there should be an emotional appeal about the passage to be learned. This last condition cannot always be fulfilled, but it should be taken into account if possible in choosing a passage to be learnt by heart.

By learning such passages pupils will be greatly helped to get that intangible but very real thing, the 'feel' of a language, while they will also be storing up a number of good English sentences and paragraphs which will act as standards. It is remarkable how such passages, provided they are really impressive, remain in the memory. Some of us can perhaps still remember some of the rolling periods of Macaulay which we learned by heart when boys at school. There is a far greater value in this exercise than is sometimes recognized; and, even if our textbooks and readers usually fall far short of Macaulay, it is still possible to find numbers of passages which are worth learning.



There is one danger which must be guarded against and that is the danger of pupils 'half-learning' a passage. It will be found that pupils come without having thoroughly learnt the passage set. They will be inclined to insert wrong prepositions, to leave out articles, and to change words here and there. Now this is a place where perfection is possible and must be insisted on. If the pupil is allowed to put off the teacher with a mixture of his own English and the English of the book, it would be better for him to leave the thing alone altogether. The whole benefit is lost unless the passage is thoroughly learnt. Anything less will defeat the purpose in view. If care is taken not to set too long a passage, it will not be an undue burden on the pupil for him to make himself perfect in it. Anything less than this perfection should not be tolerated.

The following is a passage from *John Halifax, Gentleman*, which illustrates the type of passage which is suitable :

'The only answer was a shower of missiles which missed their aim. The rioters were too far off. Our iron railings, eight feet high or more, were a barrier which none had ventured to climb. And still more savage grew the cry—"Burn them out! burn them out!"'

When pupils are starting English, and, in fact, at later stages also, it is a good plan for them to learn numbers of sentences by heart. Especially in the early stages when children are at an age when memory work is not usually a burden to them, and when, in fact, most of them enjoy it, one sentence each day can be learnt by heart. My experience is that boys in the first year of Middle school quite enjoy this. The sentences should not be long and should be useful. But if the class is set a sentence to learn each day, it takes very little time to test

it, and the store of sentences they gradually make their own is of great advantage to them. This plan can be used in the first two Middle classes; and even in the last two the learning of sentences by heart, regularly, is very useful. The teacher will naturally choose his sentences carefully. It is no use setting pupils to learn sentences just for the sake of learning them. The sentences must be useful from the point of view of learning the language. They should be sentences which are useful in conversation, which embody useful idioms and usages, and especially those which embody usages where there is a difference between the English usage and that in the mother-tongue. With pupils in the first two Middle school classes these sentences must be revised every now and then. If they are the kind that are used in conversation, this is not difficult. Definitely learning sentences in this way gives pupils confidence and a feeling that they are making progress, and is thus a good thing psychologically as well as from the point of view of gaining facility in the language. Before a sentence is given the teacher must make sure of two things; one, that the pupils understand the meaning of it; two, that their pronunciation is tolerably correct. If the sentences can be taken from the reader, so much the better.

The textbook and the reader provide a setting for a number of jewels. These jewels are idiomatic phrases, usages, and important constructions. These are the things which make it worth while studying a textbook or a reader. The teacher's business is to see that such jewels are discovered by his pupils, and that they are placed in other settings so that his pupils may become able to use them themselves. In other words, he has to give his pupils practice with the usages and idioms which they find in books they are reading, and which he knows will be useful to them. It is not enough to know the meaning of an idiom or



of a construction, or to be able to put them into other words. The important thing is to be able to use them. The textbook or the reader shows how they are used, and the teacher has to see to it that as many as possible are assimilated by his pupils. There is really no loss if the pupil cannot explain exactly the meaning of a phrase or word in English if, knowing the mother-tongue equivalent for it, he is able to use it correctly when he writes or speaks English. Sometimes, with words like 'adventure', 'excitement', 'nervously', it is difficult to give an explanation in English which is within the comprehension of the pupil. It does not matter if the explanation is in the mother-tongue, even with the upper classes, so long as the pupils get at the meaning of the word *and are able to use it correctly*. Giving the explanation in the mother-tongue does not make it any more difficult to use the word; rather the reverse.

It sometimes happens that the plots of books that are set as textbooks are difficult to follow. Sometimes there are parts of the story where the action is difficult to understand. There may be sections of the book which are involved. A small playlet built up on the story, giving the plot in simple outline, is often of great help here. Such a playlet once learned and performed, if it is simply written, will smooth away difficulties and will also, of course, be of considerable value from the language point of view to those pupils who take part in it. The class may be divided into groups, each group staging the play in turn; so that everyone in the class has a share in it. Such a project would almost certainly have to be an out-of-school one, but would amply repay the time and labour put into it. Pupils coming into the higher classes often find it difficult to follow the story of the book they are doing, and their difficulties may be relieved to a great extent in this way.

Written work in connexion with the textbook and the reader is of the greatest importance. It is impossible to get all the benefit that should be obtained from a book unless a fair amount of written work is founded on it. In a large class the amount of oral work that any one particular pupil is able to get is not large. If plenty of written work is given, everyone can have an opportunity to express himself. There are many different kinds of exercises which may be set on the textbooks or readers. Illustrations of different types of exercises are given in Chapter XVI.

As has been pointed out, the summary is a most useful written exercise as well as an oral one. When it is written it is still more necessary for the teacher to do his best to see that some attempt is made to express the gist of the paragraph in simple words which give the main ideas and no more. It will probably be found that there is a strong tendency to make a full-length paraphrase of the whole paragraph. The capacity to seize hold of essentials does not come naturally in most cases. The difficult exercise of 'putting into simple English' should not, as a rule, be given as written work until the passage has already been done in class, although an occasional 'sight' exercise of this sort is useful. This is, however, as has been pointed out, a difficult exercise, and there is a danger of students getting into the habit of writing dictionary phrases and uncouth English if the exercise is indulged in very much.

Written work, if corrected by the teacher at home, should be gone over with the pupils individually in class and the different mistakes explained. If the exercises set are not too long, this can be done without taking up too much time. A great deal of the benefit of the written work is lost if the teacher does not go over mistakes with each pupil individually,



and so make sure that he understands exactly what the mistake is, and why it is wrong, and what is the correct way of expressing the idea. Common mistakes may be taken with the class as a whole, and some time saved in this way. After they have been marked and the mistakes explained, all exercises done should be corrected by the pupils.

The matter of seeing that pupils do their corrections is important and the teacher should pay special attention to it. Corrections may be written out in class while the teacher is going round explaining mistakes, or they may be done at home. But they should always be done and the teacher must always see that they have been done when next he sees the exercise books. It is a good plan to leave the right-hand page of the exercise book blank when work is being done so that corrections can be done on it. If this is done corrections will be alongside the mistakes and will not be cramped or written in above the sentences which are wrong. It also makes it easier for the teacher to see what has been done. Correction work can be made easier for the teacher and a more valuable piece of work for the pupil if, instead of writing in the full correction, a system of signs is used.<sup>1</sup> The success of this method, I have found, depends on the standard of the pupils. There are certain signs, such as S for a spelling mistake, T for a mistake in tense, N for a mistake in number, A for a mistake in agreement, which can be very generally used. But, where it is a matter of faulty English or idiom, merely giving a sign is not very successful with any except the very best pupils. The teacher must use his discretion in using such signs, but it is certain that the more he can use them the less work he has to do and the better it is for his pupils, for it makes

<sup>1</sup> See *The Teaching of English in India*, 3rd ed., by M. S. H. Thompson and H. G. Wyatt (O.U.P.), p. 164.

them think and find out for themselves what the correction should be and note it.

It will probably be objected that all the things we have been considering take time, and that with the number of books which have to be done there is no time for anything except hammering out the meaning of the text. There is no doubt that time is short, especially in the classes preparing for Matriculation. At the same time, as far as learning to write and speak English is concerned, it is far more important that the textbook and the reader should be treated in some such way as described here than that the pupils should have a detailed and intensive knowledge of every page and every paragraph in their books. But even under conditions as they are, and allowing for the demands of the examination, there is time for a considerable amount of this sort of work. As a matter of fact, if the assignment method of dealing with the textbook and reader, as described in the next chapter, is adopted, it will be found that there is time for a very considerable amount of this sort of work, and that the teaching of the textbooks and readers can be made much more interesting and beneficial. And from the broader point of view there is no doubt that such a treatment of the textbook will repay all the effort that is put into it.

In some states a system is in force in which a number of books are selected by the university as giving the standard of English which those who sit for Matriculation are expected to be able to deal with. No definite texts are set for the examination, and the paper is a general one. Headmasters are required to select three or four books out of the given panel of books. These books which they select will then form the basis of English teaching in the High school classes. This method is undoubtedly much superior to the practice of having set texts on which a paper



is set. But teachers have to make a careful selection of the books they are going to use. In making such a selection the following points should be kept in mind.

1. First and foremost, the books selected should contain English that is free from mistakes. It sometimes happens that even though books are passed by the university they contain doubtful English, and a type of English which is not helpful. Apart from grammatical and idiomatic correctness the English should be simple, clear and useful. By useful I mean that it should be ordinary oral and written English which is in daily use by educated Englishmen. It is not much use giving school pupils English classics to read or books written in the English of last century. Those who specialize in English can take up such books later on. But in school our object is to give a working knowledge of everyday English and we must select our texts with that object in view.

2. The books selected should be books which will help students to gain a command of common idiom and usage. The teacher should carefully examine a book from this point of view. He needs a book which will bring in a reasonable number of idiomatic usages, so that pupils may see how they are used and may be made familiar with them. The teacher wants a text which will help him materially in teaching idiom and usage. This is one of the most important features of a book suitable as a text for High school classes.

3. In selecting a text the teacher should keep an eye on stories and incidents. A text should contain a fair number of stories and incidents, dramatic or at least interesting, which will form material for oral work and also for written work. The reproduction of such stories is a very necessary part of the work and naturally a book containing such incidents and stories will be of great help to the teacher.

4. The English should not be too difficult. Often the mistake has been made of setting texts for Matriculation which contain difficult English. Pupils will gain a great deal more from a text where the language is easy than from one where the language is difficult. The text is for intensive use and to help pupils in their use of oral and written English. Their recognition vocabulary can be increased through supplementary reading as necessary. Books of course should not be too easy. But the tendency is often for difficult books to be set or to be chosen by teachers. As a general rule books selected should be on the easy side, as far as language is concerned, rather than on the difficult side.

5. It is also important that the thought and subject-matter should not be difficult. The books are to be used for teaching language and one does not want to put any unnecessary obstacles in the way of those who are learning. If the thought is difficult to follow, this simply adds an unnecessary difficulty which takes time and energy away from the main object for which the books are being studied.



## VII

### THE ASSIGNMENT SYSTEM IN THE TEACHING OF TEXTS AND READERS

THERE are some subjects which lend themselves more than others to treatment according to the Dalton plan or according to similar individual work schemes. Perhaps one of the most suitable for such treatment is Science. History and Geography can also be dealt with very satisfactorily by such methods. A foreign language, however, is not easy to bring under any scheme of individual work, and experience seems to show that certain parts of English teaching will always have to be carried on according to the old class teaching methods.

At the same time it is very necessary that we should try to secure for the teaching of English the advantages which accrue from an individual work system. This is particularly important in India where so much time and energy are consumed in the teaching of English and in the learning of English. In no subject, moreover, is the temptation to spoon-feed greater than in English and yielding to the temptation is just as fatal here as in any other department of school life and work.

The advantages which can be reaped from the use of an individual work system can be grouped under three heads. First there is the training in self-reliance which the pupil receives. He is not completely and wholly dependent on his teacher. He does not spend his time blindly copying down notes. He learns to find out things for himself.

Secondly the pupil is active instead of being merely receptive. He does not simply sit and listen,

or simply sit without listening, while his teacher scatters his pearls. The pupil is mentally active all the time and a great deal of waste time is saved.

Thirdly the pupil has the satisfaction of working at his own rate, of thoroughly mastering what he is working at before proceeding to the next task, and has the pleasure of accomplishing a task. In other words, the pupil benefits in character, in intellect, and in feeling.

There is this additional advantage, that the teacher, because he is dealing with individuals, is able to help where help is needed and to meet the difficulties of his students much better than when dealing with the class *en masse*.

Now there is no doubt that these are advantages which everyone would like to give his pupils and himself when teaching English. In Chapter X we will consider how an individual work system may be applied to the teaching of English grammar and composition. Here we are concerned with the texts and the readers. My experience with this branch of the subject has been that it is about impossible to teach it according to the orthodox Dalton plan, or even, dropping the time-table and laboratory arrangements required under orthodox Daltonism, by an assignment system under which the pupils are required to work through the assignments in school, and where there is little or no class teaching. It seems, in this branch of English, to be almost impossible to do without the usual amount of class teaching. It has been found possible, however, to employ a modified system of work with assignments by which at least two of the main advantages of the Dalton plan are secured; namely, the benefit to character and the benefit to intellect.



The modification is a simple one. Assignments on the texts or readers that are being studied are prepared. These assignments are prepared just as if the pupils were going to work through them by themselves in school. They are then given to the pupils. A certain portion of the reader or text is then set for the following day. The pupils are required to prepare that portion with the aid of the assignment which has been given them. The assignment is to guide them and to help them in studying and preparing the portion set. The pupils come to school next day having worked through the portion set for that day, having learnt the information given in the assignment, having found out the answers to any questions asked in the assignment, and having generally prepared themselves to take an intelligent interest in the portion of reader or text which is to be studied in class that day. The assignment must be prepared with as much care as assignments used under a regular Dalton plan. It must be so framed that the pupil, in working through it, has to use his dictionary, his note-book, and his brain. It is not simply a string of notes, but is a guide for the pupil to enable him to study his book for himself, and to enable him to do the best he can for himself.

The portion of the text or reader which has been set, and through which the pupils have worked at home, is then dealt with in class in school. The teacher tests the pupils' preparation of the assignment and in so doing finds where difficulties have arisen. He then goes over the portion of the book with the class, clearing away difficulties, supplementing information that has been gleaned by the students, and making sure that what they have got from dictionaries and other sources is correct and to the point. He then has time to deal with different

idioms and usages that may occur, and to do some of the things suggested in the previous chapter.

Considered from the point of view of out-and-out Daltonism this method is not ideal. One still has the old bugbear of holding back the good students and dragging along the unwilling snails. It does not enable the teacher to give any more attention to the weaker brethren. But it does teach the pupil to rely more on himself, to do something for himself, and to think for himself. The critical faculty is developed (as one soon finds if by any chance a mistake creeps into the assignment). Interest is increased, and the average pupil becomes keener. This depends to a large extent on the nature of the assignment. None of these results is likely to appear if the assignments are so prepared that they resemble the volumes of notes which are in such demand and which so hamper decent teaching.

Such a system of assignments can be successfully employed with texts or readers, not only in the upper classes but also in the third and fourth years. In fact, if the mother-tongue is used plentifully, and assignments are made very simple, I see no reason why they should not be successful with the second year also. There is no doubt that in the upper Middle and in the High classes they can be of the greatest help to both teacher and pupils, and can have a very good influence on the general educational effect of the pupils' schooling.

The following is an example of an assignment used with a class in the third year of English. It is based on a lesson in the reader on telegrams and business letters. The part of the assignment on the first paragraph is given.



TELEGRAMS AND BUSINESS LETTERS <sup>1</sup>*Paragraph I*

What is the degree of the adjective 'most'?

Write down in your note-books the comparative and superlative degree of the following adjectives: good; bad; near; beautiful; ugly; handsome.

Write a paragraph about the Kharar Post Office in your exercise books.

Do you know any other meanings of the word 'post'?

*stamps (tikat).*

Be able to explain the difference between a letter and a postcard.

*telegraph office (targhar).*

*electric wire (bijli ka tar).*

A telegram is a message sent by electric wires (*bheji hui khabar tar dwara*).

*important, very necessary, or of great value (zaruri).*

What is the noun of the same derivation as 'important'?

When do we send a telegram?

Do you know what a telegram costs? If you do not, then find out.

What is meant by an urgent telegram?

*probably, in all likelihood (sambhavatah).*

Suppose you have a friend living in Bombay. In how many ways can you send him a message? Get a telegram form from the post office and fill it in with a message. The substance of your telegram should be as follows (the telegram is being sent to your brother who is studying in college in Bombay): your sister is to be married on the first of next month,

<sup>1</sup>The text on which the assignment is based is given in Appendix I.

and your father wants him to come home for seven days.

Practise the use of 'ought to'. Translate into Hindi the following: 'I ought to go', 'I should go', 'I must go'. Look up the table on 'ought' in your substitution tables book.

Explain the difference between 'few rupees' and 'a few rupees'.

charge, cost (*kharch*).

Notice the use of 'unless'. Translate the following sentences into English.

*Jab tak ki tum mihnāt na karo, pas na hoge. Jab tak ki woh yahan na aiyen, ham un ki madad na karenge. Jab tak ki main kitab na parhun kuchh nahin ayega.*

as shortly as possible, as shortly as you can.

What is the noun with the same derivation as 'possible'? What is the opposite of it? Make up sentences using both words.

Learn by heart the sentences: 'If you sent . . . several days.'

In the paragraph find the opposites of the following: unusual; morning; unnecessary; slowly; less.

#### OUR INDIA<sup>1</sup>

The following is an example of an assignment on a page from Minoo Masani's *Our India—1953* for use with High classes.

The author is now going to make a list of the valuable things found in India and will describe each briefly. The first thing in his list is the people who live in India. Read page 18.

at the head of, first in the list. What is the meaning of 'at the head of the table'; 'at the head of the bed'; 'at the head of the line'?

<sup>1</sup>The text on which the assignment is based is given in Appendix I.



*humanity* has two meanings. Look them up in your dictionary and prepare sentences using the word with each meaning.

*insisting*, saying with emphasis that it was true.

What are the opposites of *modest* and *valuable*? The opposite of *valuable* is not *invaluable*. What does *invaluable* mean?

What are the adjectives and verbs of the same derivation as *population*, *equality*, *variety*?

Prepare sentences showing the meaning of the following words used on this page:

*to accuse*, *to make for*, *to hold one's own*, *to prove oneself*. Notice 'inferior to'. What other comparative adjectives take 'to' after them in the same way?

Use *race* in sentences as a noun, a verb and an adjective.

What is the meaning in Hindi of *civilization* and *ancient culture*?

Make a list in English of the characteristics of a civilized people as contrasted with an uncivilized people.

*efficiency*, ability to work well.

*on a footing of equality*, under the same conditions.

*they have held their own*, they have done quite as well as others have done.

Put into Hindi, 'But there have been . . . very well.'

What is the difference between a farm and an orchard?

Find out from your atlases where California, British Columbia, Oregon and Washington are.

Be prepared to answer the following questions:

What makes it difficult for Indians to be as physically fit as other people? How have Indians shown themselves the equals of others?

Suggest a suitable title for the paragraph, 'Of its people . . . infinite variety.'

## VIII

### THE TEACHING OF POETRY

EVERY teacher of English knows that it is not an easy matter to teach English poetry to Indian school-children. The difficulty of the task is increased by the complication of the effect of the external examination. To prepare pupils to face the type of question they have to face on poems in external examinations makes it almost impossible to teach the subject properly.

Leaving aside, for the present, preparation for an examination, the first thing we have to do, if English poetry is to be properly taught, is to decide what our aim is when we teach poetry. The aim before the schoolteacher will obviously be different from that before the university professor. It seems to me that our aim should be to give pleasure and thus lay the foundation for an adequate appreciation of English poetry, which may come later. The swing and the rhythm, the rhymes and the music of poetry appeal. Also the play on the emotions appeals to a certain number of older pupils. Poetry also gives variety to the work being done, and can be a kind of relaxation from the grind at the reader which is being intensively studied. I have found that most pupils say that they like poetry.

But there are two implications of this. Naturally enough, pupils like poetry when they can understand it easily. This means that, if our object is to be achieved, the poetry pupils read in schools must be easy to understand according to the stage they have reached. Secondly, poetry must be taught and read really for pleasure. If it is taught because it has to be prepared for an examination, then most of the pleasure will disappear. Pupils generally agree that



they find the questions set on poetry in the Matriculation examination to be more difficult than those set on prose. This naturally depends on the type of questions set. But there is no doubt that, as a rule, questions which ask for explanations of difficult words and lines and passages in poetry, or for paraphrasing, are more difficult than the same type of question set on prose passages. Questions testing comprehension are also usually more difficult to answer. This stands to reason, as the poetry pupils read is normally more difficult to understand than the prose they read, because of unusual words, the unusual order of words, strange metaphors, imagery, and the fact that, being English poetry, it often deals with matters which are quite outside the ordinary experience and life of the pupils.

We have to admit, and I have found that pupils, while expressing their liking for poetry, agree, that from the utilitarian point of view the teaching of poetry in schools does not help in attaining a mastery of the English language. If poetry had to be dealt with intensively, as we deal with prose lessons in the reader, we should spend our time far more usefully in teaching prose. The language and idioms found in poetry are not those used in ordinary life; more time has to be taken to get at the meaning, and though exercises in comprehension are useful, they are often too difficult for the weaker members of the class who therefore get very little help in learning English from the poetry lesson.

This brings us back to the point that poetry should be taught to give pleasure, and not from the utilitarian point of view. Our main object should be to give pleasure, and to give some variety in our work. This giving of pleasure is the surest way to establish a foundation for appreciation which will develop

later. Real appreciation of English poetry is not the work of the school. It is only exceptional pupils who, in school, will develop powers of real appreciation of the poetry of a foreign language. But we can lay a foundation. Too often what we do is to lay a foundation for a lack of appreciation.

This means (i) That the poetry we teach *must be easy*, very easy, to understand. This applies from the more or less nursery-rhyme type of verse used in the first and second years to the poems taught in the High school classes. It does not mean that pupils must know every word used in the poem they are to read, or that they shall read only those poems which have no difficult passages. Such poems would be hard to find. But it does mean that there should be only a few unknown words or difficult lines, and only a few words difficult to understand because used with a special poetical meaning. The poem, on the whole, must be straightforward and easy to follow. The easier it is for the pupils to follow, the more enjoyment they will get out of it. In the Middle stage, therefore, only narrative poems should be read. In the High stage poems should be mainly narrative, with a few easy ones of a non-narrative character. Right through schools, poems with unusual, archaic, difficult language and thought should be avoided. It is all to the good if poems can be found which deal with India and Indian scenes, stories and subjects.

(ii) Poetry should be part of a cursory reading and should not form part of intensive work. An experienced teacher offered the following caution : 'Poetry, and literary prose, which has much English that is not for the pupil's daily use, never treat intensively ; but where they are likely or known to interest Indian pupils of the age of your class, any literary merit



they possess is so much additional reason for including them in your course of cursory reading.’<sup>1</sup>

(iii) Collections of suitable poems should be used in Middle and High classes. Such collections are much better than poems interspersed here and there in readers. If books of poems which have been carefully graded are used, pupils may be left to choose for themselves what they will read, getting help from the teacher as they need it. The teacher may occasionally take a poem with the class as a whole. But he should never try to teach a poem which he does not appreciate himself. Of course, if he is teaching poetry set for intensive work, then appreciation enters very little into the work. In any case, if he is preparing pupils for an examination he has to teach what is set. But where he has any freedom, and if he is able to try to help his pupils to enjoy poetry and to learn to appreciate good poetry, then for purposes of class work he should confine any appreciative lessons he may give to the poems he himself appreciates.

(iv) Poetry should not be an examination subject. No surer method of defeating our object of giving pupils enjoyment through reading poetry can be found than to make poetry an examination subject. In High school classes we may encourage pupils to say why they like a poem, how it appeals to them, to discuss the feelings it arouses and how the poet succeeds in arousing those feelings. All this will be done in a very elementary way, and there should be no forcing of pupils to say things they do not feel. We may question them to make sure they have understood the general meaning. But to ‘prepare’ a poem for an examination will go a long way to kill enjoyment and appreciation of the poem in question.

<sup>1</sup>*The Teaching of English in India*, by H. Wyatt (O.U.P., 1923), p. 133.

(v) Pupils should be encouraged, but never forced, to learn by heart poems which they like, and to recite them. But they should never be compelled to learn poetry by heart. Most children like to do so, but there are always some with poor verbal memories for whom having to learn poetry by heart destroys all pleasure they may get from it.

‘The children who learnt their 100 or 200 lines, usually all from the same poem, and then only as an extra subject, have been succeeded by children who can recite a surprising number of separate poems, selected by themselves from their anthology, and have read and appreciated very many others; who compile and transcribe anthologies of their own, and delight in composing poems. The children indeed present no difficulty. They have a natural love for beauty of sound, for the picturesque, the concrete, the imaginative, that is to say, for poetry. The difficulty is rather with the teachers. All delight in poetry may be easily killed by ill-judged selection of pieces, undue insistence on perfect memorizing, destructive explanations, all ill-concealed indifference, or even distaste. The teacher for whom poetry has no message should not attempt to take it with a class, unless, perhaps, he can catch from the children themselves some of the freshness of their feeling for a ballad or a play. But his loss will be great. There is no lesson like the poetry lesson for producing that intimacy between teacher and class which makes school a happy place.’<sup>1</sup>

This was written in connexion with the teaching of English poetry to English children. But the principles involved hold good for the teaching of English poetry to Indian children, with the exception of the matter of composing poems.

<sup>1</sup> *The Teaching of English in England* (Board of Education), p. 87.



In teaching a poem so that pupils may get pleasure from it, and may to some extent learn to appreciate it, the following steps may be taken. These steps may, of course, be varied in any way, according to the poem, the class and what the teacher feels is necessary. But a procedure more or less approximating to the following will usually be employed.

1. The teacher will try to prepare an atmosphere for the poem. (This applies more to work with High classes than with younger children.) This can be done by explaining the background of the poem, the historical events connected with the story or anything else which will help pupils to understand the setting. What is said, and points dealt with, will vary with the poem. Such a talk by the teacher should be given in the mother-tongue in Middle classes and at the beginning of work in High classes. Later it may be given in English.

2. If the teacher thinks that there are certain words or lines or passages which pupils will not be able to understand he may proceed to explain these. But the less of such explanation work there is, the better it will be. Only as much as is necessary to a general understanding of the poem need be explained. If such explanation can be done in a previous lesson the appreciation lesson will benefit.

3. The teacher should then read the poem aloud. He may do this once, twice or three times. He should try to read it so as to bring out the feelings of the poet when writing it. Not everyone can read in this way, but this is the ideal.

4. The poem should be read silently by the class, and then read aloud by some pupils.

5. Pupils should be allowed to ask any questions.

6. With High school classes, the teacher may then proceed to a simple discussion of the effect of the poem, getting pupils to tell what effect it had on them,

the feelings and thoughts it aroused, and whether they liked it or not and why. The teacher may also deal in an elementary way with how the poet got his effects.

7. Those pupils who wish to, may be encouraged to learn the poem by heart and then to recite it. This will have to be done at a subsequent lesson.

This is how poetry should be taught. But when, especially in High classes, we have to prepare classes for an examination in which they are asked questions on the meanings of difficult lines and words, where they are asked to paraphrase passages, and to answer questions testing comprehension, it is obvious that we have to adopt a different method. This really means that as long as poetry is set for such examinations and as long as such questions are asked, we cannot teach it as poetry should be taught. We have to teach it intensively, more or less as we teach prose. For this purpose some such procedure as the following may be adopted.

1. The teacher gives an introductory talk explaining the setting of the poem in the same way as when the poem is being read for pleasure.

2. The teacher reads the poem himself aloud to the class once or twice.

3. Pupils read the poem silently, marking words or passages which they do not understand.

4. The teacher goes through the poem explaining words and passages, and asking questions to test the pupils' comprehension. Whenever possible he gets pupils to put words into the prose order or does so himself if they cannot manage it. Putting the words into the prose order greatly helps pupils to understand the meaning of what they are reading, especially in lower classes and with weaker pupils.

5. Pupils are given an opportunity to ask any questions they may wish to. The poem is then read



by pupils. The teacher may read it again himself before asking pupils to read.

6. Pupils then tell or write the story, if it is a narrative poem. Occasionally the teacher may ask them to do this before he gives the explanation, if the poem is sufficiently straightforward. To do this before the poem has been worked through is difficult unless pupils understand most of the language.

7. Pupils may be required to write paraphrases of suitable passages after they have been done orally in class. This work is difficult and should always be done in class before pupils are asked to write anything. Any of the exercises which are used with prose, and which are suitable, may be done.

8. There may be a discussion about the effect of the poem, the poet's object in writing, his feelings, about the pupil's reaction to the poem, and (in an elementary way) on how the poet gets his effects. The poem may be compared with other poems the class has read.

In connexion with this type of poetry teaching, assignments may be very beneficially employed, in the same way as they are used with prose, that is as guides to preparation. Exactly the same procedure is used as has been described in the previous chapter on the use of assignments in teaching readers.

The following is an example of an assignment prepared for pupils in the year before that in which they sit for Matriculation. It is on the poem 'The Charge of the Light Brigade'.

#### THE CHARGE OF THE LIGHT BRIGADE<sup>1</sup>

(One day's work)

Before looking up the meanings of any of the words or phrases, read the poem through carefully, and then

<sup>1</sup>The text of the poem will be found in Appendix I.

write down in your note-books the gist of the story. (About six or seven lines.)

Learn the notes that are given you on the poem at the back of your book. If there are any words in the poem whose meanings you do not know, and which are not given in your assignment or in the notes at the back of the book, look them up in your dictionary, and write them down in your note-book.

This is a story about an incident which took place at the Battle of Balaclava in the Crimean War. Look up your history books and find out where the Crimean War was fought, when it was fought, and between whom.

A brigade is a section of an army. This section was called 'The Light Brigade'. It was a cavalry brigade. See if you can find a picture of the incident anywhere in school.

#### Verse 1

*league, three miles.*

*Charge for the guns, attack and try to capture the guns.*

What does the poet mean by saying 'into the valley of death'?

#### Verse 2

*'Forward the Light Brigade!'*. Who said these words?

*Their's not to reason why*, it was not their business to argue and to want to know the reason for the order.

What do lines 14 and 15 tell you about the characters of these soldiers?

#### Verse 3

*volley'd and thunder'd, fired at them.*

*storm'd at, attacked by.*



*Into the jaws of Death.* What do you think this line means?

*Into the mouth of Hell.* What sort of place is hell? Why does the poet use the word here? What is the meaning of the line?

#### Verse 4

*sabres*, cavalry swords.

What does 'sabring' mean?

*battery-smoke*, the smoke from the big guns. A number of big guns placed together, under the control of one officer, is called a battery.

*Cossacks* are Russians from South Russia.

*reel'd*, fell back.

*shatter'd and sunder'd*, broken up and divided.

Who were shattered and sundered?

Why were they not the six hundred?

#### Verse 5

In verse 3 it says 'cannon in front of them'. In this verse it says 'cannon behind them'. Why is there this change?

#### Verse 6

*fade*, become dim; that is, be forgotten.

Express the meaning of the last two lines in your own words.

What is the meaning of 'wild charge'?

Answer the question which the poet asks, 'When can their glory fade?'

Be prepared to tell the class the story of the incident.

The following is an example of an assignment prepared for pupils in their fourth year of English. It is on Mrs Hemans's poem 'The Landing of the Pilgrim Fathers'. The class has already read the story in prose.

THE LANDING OF THE PILGRIM FATHERS <sup>1</sup>

(Two days' work)

Before you start to read this poem revise what you have read about the Pilgrim Fathers, especially the part where you are told about the sort of country they came to when they landed in America.

## Verse 1

What is the meaning of 'breaking waves' ?  
*dash'd high*, threw the spray to a great height as they fell against the rocks.

*stern*, forbidding ; unpleasant.

*rock-bound*, where there was nothing but great rocks.

Why are the branches called 'giant' ? What is a giant ?

*toss'd*, waved about in the wind.

There is a picture of 'breaking waves dashing high' in one of the rooms. See if you can find it.

## Verse 2

Why does the poetess call the night 'heavy' ? When does the night feel 'heavy' ?

If this were prose, where would the word 'o'er' come, and how would it be spelt ? Why is it spelt in the way it is ?

*band*, party. What other meaning has 'band' ?

An *exile* is a person who has been driven away from his own country and cannot go back. Why had these people been driven away ?

*moor'd*, fastened.

*bark*, small ship. What other meaning has this word ?

Why was the place called 'New England' ? Why is it described as 'wild' ?

<sup>1</sup> The text of the poem will be found in Appendix I.



## Verse 3

Why does the poetess call them 'true-hearted'?

How does a conqueror come?

*stirring drums*, drums which when beaten will stir you and fill you with excitement.

*fame*, name; renown. (What does 'to blow one's own trumpet' mean?)

## Verse 4

*the flying*, those who are running away from their enemies. Do you know one word for such people?

*depths—gloom*, the most gloomy parts of the wilderness.

*of lofty cheer*, sung loudly and happily.

Put this verse into simple prose.

## Verse 5

How can the stars and the sea hear? What does the poetess mean?

*aisles*, avenues (the usual meaning is 'a passage in a church').

*rang*, resounded.

Who were the free?

## Verse 6

*soar'd*, rose slowly and flew high.

What is foam? Where was the nest of the eagle?

*rocking pines*, the pine trees whose branches were being blown backwards and forwards by the wind.

What part of speech is 'welcome' here? Who welcomed the Pilgrim Fathers?

## Verse 7

*hoary*, white.

*wither*, to fade and lose their freshness. This word is usually used of a flower or a plant. What is meant by it here?

*childhood's land*, the country where they had lived when they were children. What country was that?

Answer the question which the poetess asks in the last two lines of this verse.

Verse 8

*lit by*, made bright by.

*deep—truth*, great love of truth.

*serenely high*, showing a calm courage.

*fiery—youth*, young men full of enthusiasm and energy.

Be able to describe the different kinds of people who were to be found among the Pilgrim Fathers.

Verse 9

What is a mine? What do we get out of mines? What sort of jewels come out of mines? What is meant by 'the wealth of seas'?

*spoils of war*, things captured in war; booty.

*a faith's—shrine*, a place where they could worship God according to their own beliefs.

Why had the Pilgrim Fathers come to America? Learn this verse by heart.

Verse 10

What part of speech is 'Aye'? What verb does 'trod' come from?

*unstain'd*, pure.

What was it that the Pilgrim Fathers found in the new land?

Learn this verse by heart also.

Be prepared to give the class a summary of the whole poem.



## IX

### SECOND-YEAR ENGLISH

It is not uncommon to find a falling off in English in many pupils as they go up through the school. We have pupils who during their first year at the subject do fairly well. They are perhaps slightly below the average, but they manage to keep up, more or less, with the general level of the class. The teacher probably pays a fair amount of attention to them and they respond to it. If the same teacher who had these pupils in their first year teaches them again in their fourth or fifth year, he is quite often disappointed to find that those to whom he paid special attention, and whom he helped to keep up with the average, are now among the weakest members of the class. And he naturally feels that much of the effort expended in trying to give these pupils a good start has been wasted.

There may be several reasons for this state of affairs. It is true that once a pupil starts to get behind in a subject like English, he tends to get further and further behind. It is also true that all the teachers of a pupil who is somewhat below average may not be equally interested in him. But the undoubted fact that we do have this progressive falling off in pupils who work steadily should cause us to fix our attention on the second year of English. It is worth considering whether the weak point is not here, and whether we should not pay more attention to the importance of the second year of English.

We all recognize the importance of a good start and therefore the work in the first year rightly has a great deal of attention paid to it. We perhaps do not always realize that in its own way the second year is also a vital year, with its own peculiar problems,

lack of attention to which destroys the promise, limited though it be, which we find in many pupils during their first year.

In the first year of learning English pupils are tackling a new subject, and a subject, moreover, to which most of them have been looking forward. With few exceptions they are interested in the work, and most are prepared to work fairly hard at it. But during the year many find that they have to work increasingly hard to keep up with those to whom the subject comes more easily. Still, the novelty of the subject and the general atmosphere of the class keep them fairly well up to the mark.

But when they come into the second year this novelty has largely worn off. They have lost the impetus which one always has when beginning a new task, especially as they are finding the task a difficult one. There is not the interesting work of learning a new alphabet, new writing, new reading, new names for the common things connected with everyday life in school and home. Life, as far as learning English is concerned, in the second year settles down into a sameness that it did not have in the first year.

For this reason the second year is often a plateau in the process of learning English, and therefore requires special attention. This means that we have to pay special heed to our methods in order to counter the psychological factors which make for standing still or even retrogression. Unless the problem of this plateau is dealt with decisively in the second year it will be very difficult for a pupil to pull up later on, even if he remains for two years in one of the higher classes. Incidentally, it is in the best interests of the pupil to have two years in the class where he takes his second year, rather than be pushed on in spite of weakness in the subject.

If interest, then, wanes because the novelty of the



subject wears off, and if we come on to this plateau in the learning process, our counter-measures will be such as will bring in novelty and stimulate interest. Anything in the nature of play-way methods, educational games for use in teaching English, play-way exercises, for oral and written work, dramatic work, exercises which are different from the ordinary exercises used in class, group competitions, will be of the greatest value and should be used freely during the second year. As many as possible of the things suggested in the chapter on 'The Play-way in the Teaching of English' should be used during the second year. Of particular value are projects undertaken particularly with the teaching of English in view, where actual activities are directly linked up with the use of English.

All types of work whereby pupils are enabled actually to use, in some practical way, the limited vocabulary they have, will be of the greatest value. Teachers should use as much English, as possible when in the classroom, and should encourage pupils to do the same. Very simple playlets, writing applications in English, delivering oral messages in English, will give stimulus and encouragement. Any such practical use of the language gives pupils a feeling of accomplishment and of mastery which goes a long way to help them through stagnant periods and to sustain effort. From the same point of view, books for extra reading in this year should be easy and short; indeed very short. The story which can be quickly and easily read is the thing which will encourage to further effort. And again the feeling of accomplishment and mastery is created when the pupil realizes that he has finished a book, and a book in English. The book which is either long or difficult, or both, will tend to kill most children's interest during this year of work. The teacher will, of

course, deal with his pupils according to their ability. There will always be some who can safely be given books where the vocabulary is on the difficult side. But even they should have short books.

The principle, then, that should guide us in choosing our methods for the second year in English is that we should try to ensure a certain amount of novelty and unexpectedness, and that we should use methods which appeal to the instincts which are powerful in the lives of pupils of this age, that is, group and competitive activities. As we can do this we shall help numbers of pupils successfully to pass through the danger period and ensure that, while never brilliant, at least they will always make something of the subject.

From another point of view also the second year of work is important. It is possible to trace back to this year quite a number of spelling mistakes in simple words, such as 'frome', 'togather', 'then' (for 'than'), which not uncommonly meet us in the High classes. In the first year most of the writing work is transcription, where the opportunities for making mistakes, and therefore getting into bad habits, are not many. When pupils come to the second year of work, gradually other kinds of written work besides transcription are given and thus more mistakes are made. Hence we often find that in the second year foundations of many bad spelling habits are laid, and we find the beginnings of mistakes in spelling which persist right through. Every teacher of High classes knows how hard it is to break these habits.

It is therefore of the greatest importance to pay special attention to spelling in the second year. While it is true that this matter is also important in the first year, yet even more attention is necessary in the second year. Pupils should begin to keep



spelling books (see Ch. XIV), there should be a certain amount of drill in spelling, especially in words which are commonly spelt wrongly, and spelling matches should be frequently held. Dictation should be sparingly used and never without careful preparation.

It is also true in connexion with idiom and usage that mistakes which persist into later stages, even into the college stage, can often be traced back to the second year's work. This is especially the case with what we call 'translationisms', that is, literal translation of the idiom in the mother-tongue into English; such usages as 'he loved with his son', 'he reached at the station', 'he raised his both hands', 'they sent the all books', and so on. While, if we are not careful, we get the beginning of translationisms in the first year, yet again there is not nearly so much opportunity for such bad language habits to be formed as there is in the second year, when the simple and more closely defined work of the first year has been left behind. In the second year, the pupil, especially in the latter half of the year, has more opportunity for free use of vocabulary and language. This carries with it greater opportunities for making mistakes and forming bad habits.

In the second year the pupil naturally has not learned to think in English. Even when he has been taught by the direct method as far as that can take him, he again and again translates literally the usage or idiom in the mother-tongue when trying to express in English an idea which he has not expressed before. In the second year the pupil is to be encouraged to use his English as freely as he can. But this means that careful attention must be paid to translationisms.

This can be done by using the direct method as far as possible both in first and second year. In the second year projects should be used. Secondly, the substitution method should be largely used. Thirdly, lists of simple English idioms and usages which differ from the usage in the mother-tongue, with the equivalents in the mother-tongue in parallel lists, should be given to pupils and put up on the wall of the classroom. There should be regular drill until the English usage becomes automatic. Fourthly, readers meant for intensive work should be studied really intensively. There should not be too much eagerness to cover a lot of ground. There are other readers for cursory reading, and library books. But the reader for intensive work should be done thoroughly, and firm foundations laid. If such readers are done carelessly or hurriedly, and if thoroughness is sacrificed to a desire to finish the books, the pupils' English will suffer permanent harm. The more intensively work with such readers is done, the better foundation of correct idiom we can lay, and the less chance there is for bad language habits to be formed. Fifthly, time put in at learning by heart suitable sentences embodying simple usages is well spent, especially if care is taken to see that sentences learned are learnt well and thoroughly, and that nothing slipshod is allowed to pass. But, above all, pupils in their second year must be given plenty of drill with the usages where we usually find translationisms.

This is a year where there is no objection to a moderate use of drill. Pupils of this age do not mind drill work and in fact rather enjoy it. This means that while grammar will be taught incidentally and not as a special branch of the subject, there can be no objection to a fair amount of drill work being done in connexion with the simple tenses of verbs, in



order to teach agreement in number and person. This will be elementary, but the second year is the time to give pupils a firm grounding in present, past and future tenses, in all persons, singular and plural, of all verbs which are commonly used. If this is done thoroughly in the second year we shall not have pupils in higher classes cheerfully writing 'he have', 'I were', 'he do' and so on.

## X

### THE USE OF ASSIGNMENTS IN TEACHING GRAMMAR AND COMPOSITION

WE come now to the other side of the subject of English, and here we find that assignment and the Dalton plan can be used much better than in connexion with readers or texts. In grammar and composition it is possible for the pupil to do a great deal more for himself than he usually does at present, and there is much less necessity for lengthy expositions from the teacher. On this side of the subject it is possible to deal with individuals, without holding up the progress of the class as a whole, in a way which is impossible when dealing with the reader or text.

This is not to say that the two divisions of the subject, on one side the reader and on the other side grammar and composition, should be separated into watertight compartments with no connexion with each other. That, of course, is most undesirable. When dealing with the reader, the teacher will naturally bring in a considerable amount of grammar as opportunity offers, and this will be practical grammar. When dealing with grammar and composition he will make extensive use of the reader. At the same time there is a fairly definite division of the subject into these compartments, and each compartment has its own characteristic technique. The particular technique called the Dalton or assignment plan can be employed very successfully when dealing with the division of English we call grammar and composition.

There are two ways in which assignments can be used in the teaching of grammar and composition. In the first place the assignment may be used in the



same way as it may be used with the reader. That is, the assignment may be prepared, and then given to the pupils for them to work through and prepare at home, it being then taken by the teacher with the whole class during the period at school. This, although better than nothing, is but a second-best. Although with the reader that is all which is practicable, with grammar we can go further. The second way in which assignments may be used with grammar and composition is the more or less recognized Dalton method of procedure. This will be found to work quite well and to give better results in every direction.

The assignment is prepared, being based on a good and simple grammar. The pupils are then set to work through it during the periods set aside for the division of the subject. They may also, of course, work at the assignment at home, or during study time in the hostel. During the periods in school there is very much less class teaching of the ordinary sort. The amount of class teaching, that is of taking the class as a whole, will depend on the subject-matter of the assignment being dealt with, but in any case will not be much. The pupil works at his assignment himself, getting help from his teacher when necessary, consulting other members of the class if necessary, learning what has to be learnt, and doing the written work that is set in the assignment. (There is no objection to pupils consulting one another over difficulties. In fact, mutual co-operation is to be encouraged, provided that it is real co-operation and a real pooling of resources and not simply a case of copying.) It is best to arrange the class so that those who sit together are of more or less equal attainments and intelligence. If pupils work together, it should be in order that both together may conquer a difficulty and not simply that a clever pupil may

help a less advanced one. While this is good for the character of the clever pupil, it is not good for the character or education of the weaker one. The right person to help the weaker pupil is the teacher.

As the class are busy working through the assignment the teacher will perhaps find that there is some point of difficulty which is being brought to him a number of times. He can, in that case, take a few minutes with the whole class or, if the whole class are not doing that particular assignment, with those who are doing the particular assignment, and explain the difficult point. Such points of more or less general difficulty should be noted by the teacher so that the following year his assignment may be modified or changed where necessary, in order to deal with these points more effectively and carefully. Such points will rise more frequently when the teacher is beginning to use assignments. As he gets experience in the method, he will be able to gauge the capacity of his classes better, and such difficulties will not occur so often. Increasing experience will enable the teacher to improve and simplify his assignments. There will, of course, always be points which will be difficult and which will require a general explanation by the teacher. Their number may, however, be reduced.

Nor is this to say that there will ever be a point when class teaching is wholly unnecessary. There will always be times when it will be advantageous to take the class as a whole to explain some rule or to deal with some common mistake. But probably one period in the week at most is all that will be required, and sometimes not as much as that. It should be remembered, however, that there can be no hard and fast rule. The method is an elastic one, and the teacher can take the class as a whole whenever he finds the necessity for it, and for as long as he needs



to. He may also take a section of the class together, while the rest of the class go on with their work. He is bound by no rule except the needs of his pupils.<sup>1</sup>

When a pupil has finished all the work in his assignment, he comes to the teacher to be tested. He should be given a short oral test to determine whether he has learnt the work properly. This need not take long. It can soon be seen whether the work has been properly learned or not. If it is found that it is not properly known, the pupil is sent away to go through it again until he knows it thoroughly. There should be no passing of slipshod, half-known work. Again, here, the teacher must use his discretion, especially when he is introducing the system. He knows his pupils and he knows where too much strictness will kill enthusiasm, and he knows where a temptation to half-do work has to be overcome. He knows where encouragement is needed. He need not have the same inflexible standard for every pupil. At the same time it is better to err on the side of having too high a standard. If the standard is purposely made rather low at first, great care must be taken to see that it slowly but steadily rises.

When the pupil comes to be tested he will bring with him the exercise book in which he has been doing the written work required in the assignment. This may be left with the teacher to be corrected after school hours. If the teacher has time, it may be corrected then and there in the presence of the pupil, and this is much to be preferred. Often, however, this will not be possible, especially in the case of

<sup>1</sup> This can only be done when a regular time-table of periods for different subjects is kept, and where pupils do not go from one subject room to another at any time they wish. Under the regular Dalton plan, regular periods for conferences have to be appointed, and it is not possible to take sections of the class as suggested here.

essays. But in any case, the teacher should go over the corrections with the pupil and explain the mistakes to him when he gives back the exercise book. The first work of the next assignment should always be the correction of the mistakes in the written work of the previous assignment.

This is most important and the teacher must pay special attention to it. When the next assignment is brought up, the teacher should glance at the previous one to make sure that the corrections have been done and to make sure that they have been done correctly. It will be found that, unless the teacher makes a point of doing this, pupils will not bother about doing their corrections which, after all, is one of the most important parts of their work. It will also be found, every now and then, that pupils have been careless or have not understood corrections properly to have made mistakes. It is obviously important to set them right. For these reasons continual attention must be paid to this matter of corrections. As has been suggested,<sup>1</sup> the right-hand page in the exercise book should be left blank when the assignment is done and then corrections can be done on this page. This is a good plan for two reasons. The pupil has a clear space to write out the correct sentence and the teacher can see at a glance whether corrections have been done and whether they have been done correctly. This method is useful whether assignments are being used or not. It will be found easier to work with assignments if the pupil has two exercise books; one for regular assignments and one for supplementary assignments. Pages should be numbered and a table of contents made so that any assignment required can be turned up without any trouble. When the teacher is satisfied that the pupil

<sup>1</sup> See p. 68.



knows the assignment and has done all the written work required, he gives him the next assignment, and marks his individual work card and also the chart on the wall which shows the progress of each member of the class.

Correction work may be found to be a difficulty, especially with a large class. It is a difficulty that is always with us no matter what method we are using. The difficulty may be met to some extent by the teacher correcting short exercises as he goes round the class giving help while the pupils are working at their assignments. The difficulty is also diminished to some extent by the fact that a class soon gets separated out and that one never gets the whole class finishing an assignment at the same time. Still, there are sure to be a number who will finish at more or less the same time, and it is impossible to cope with all these and also give help where required in the course of a period. My experience has been that pupils are usually keen to get on to the next assignment, and are therefore prepared to come for a few minutes before or after school to get their assignments passed. This makes a slightly greater demand on the teacher. If there is any increase in the time spent on corrections under the old system, however, it is only a small increase, and most teachers will think that the increased keenness of their pupils, and the increased satisfaction which the individual method of working brings to the teacher himself, far more than compensate for the extra labour.

One of the difficulties that is often felt when working with assignments is the fact that the class gets spread out and everybody is at a different stage. This makes any taking of the class as a whole difficult, and often causes a lot of repetition for the teacher, as he has to go over the same mistake again and again with individuals when he might do it once with the

whole class. One way of meeting this difficulty is as follows:

Two sets of assignments are prepared. The first set is the minimum amount which the teacher considers should be done by everyone in the class. The second set is a series of supplementary assignments, giving work which can be done in addition to the minimum amount of work required. The assignments of the first set are made so that each gives the work to be done in a definite period, say a week. At the beginning of the week, assignment 1 is given out to everybody. The teacher may take the class as a whole to explain anything which he thinks may need explanation. Then the class sets to work. The procedure is as before. Each pupil on finishing the assignment has it tested. But when assignment 1 in set 1 is passed, the pupil is then given assignment 1 of the supplementary set. If he finishes this also before the end of the week, as may happen with very good pupils, he is then given assignment 2 of the supplementary set. Normally, however, not more than one assignment from each set will be finished by even the best pupils.

On the last day of the week, the teacher may again, if he considers it necessary, take the class as a whole to sum up the work done, or to go over things which have caused particular difficulty. He may take the class at any time during the week, if necessary. Then at the beginning of the second week the whole class is given assignment 2 of set 1. Those who are doing a supplementary assignment will leave it until they have done assignment 2 of set 1. When they have finished this, and had it passed, they will then go back to the supplementary assignment they were doing. Thus the work goes on. In this way the class is kept together, yet the better students are not kept back but can go on as fast as they like. The



supplementary assignments will not normally be as long as those of the minimum work set. If this method is used, the teacher has the slower pupils more forcibly brought to his attention, and can pay them special attention towards the end of the week. The burden of correction work falls more heavily towards the end of the week when this modification is used, but, on the whole, it is a more satisfactory way of using an individual work method than when the class gets separated out.

Naturally the assignments are all-important. With grammar and composition, the simpler they can be made the better. It will be found that with the lower classes a plentiful use of the mother-tongue in explanation is very necessary. There should be plenty of examples so that pupils can arrive at rules inductively. There should be as much comparison and contrast with grammar and usage of the mother-tongue as possible. The assignment should be based on a grammar book, and that book will be in the hands of the pupils. It is very necessary that every pupil have this book. Then there should be other books in the library which will be available for use when wanted, and to which references may be made in the assignments. This is more necessary for senior than for junior classes, although pupils should be trained to collect information, and collate it for themselves, as soon as possible. The teacher has to study thoroughly the book on which he is basing his assignments before starting to make the assignments. He will know just where the book will be difficult for his class, and where additional explanation and simplification are necessary. With practically all books he will have to supply contrasts and comparisons with the mother-tongue.

Whether we are using assignments or any other method, we cannot get away from the fact that a

certain amount of drill work in grammar is necessary. For example, pupils have to learn the tenses when they are beginning to learn English. Parts of verbs have to be learned. Plurals and feminines have to be learned. There is thus an essential minimum of what we call grammar where drill work is necessary. It is not enough to think that these things will be 'picked up'. They may be picked up by good pupils who have a special aptitude for language. But for the average pupil drill work is necessary if he is ever to get a grip of the fundamental parts of English which he must use whenever he wants to express himself in the language. There is no reason why we should be frightened of drill work. Pupils in the lower classes do not mind it, and in many cases enjoy it. We do not need to make it a burden, and a thorough grounding in these essentials of grammar will make all the difference to the subsequent progress of the pupil, and the standard of his English when he gets to the upper classes. There are ways by means of games and group competitions in which drill work can be made interesting, and it need never be a burden. So that, even when assignments are being used, attention must be paid to this side of the work either through the assignments or in special periods set aside for the purpose.

There is one important fact that must be remembered in connexion with drill work; namely, that the things learned must be used in actual expression work whenever possible. So often we get a satisfactory result in our drill work, but the knowledge gained is not carried over to actual writing or speaking. The pupil, if asked for the past tense of a verb, can give it at once, but when he should write it in a sentence he gets it wrong. Hence it is very important not to divorce any of our drill work from actual expression work. The closer these two can be linked



the more chance there is of pupils' general use of the language benefiting from the drill work that is done.

The following is an assignment which was used with pupils who were near the end of their second year of English. The book it is based on is Book I of the *Oxford Grammars for Junior Classes of Schools in India, Burma and Ceylon*. The assignment was found to be slightly on the difficult side, especially the exercises at the end, but the better boys managed it quite well. It could be improved for second-year pupils by having more of the explanations in the mother-tongue. It would be all right as it stands for third-year pupils, though probably a little on the easy side.

#### STATEMENTS AND QUESTIONS<sup>1</sup>

(One week's work)

*Lesson 27.* Read pages 54-5 in your books.

This week we are going to learn about questions in English, and you will learn how to ask questions in English and understand in what ways English questions are different from questions in Hindi.

In grammar an ordinary sentence, as you know, is one that tells you something. This is called a statement (*sadharan vakya*).

There is a long word for sentences that ask questions. They are called interrogative sentences. (If you do not know, ask your teacher how to pronounce this word.) In Hindi they are called *preshnavachak vakya*.

At the end of the interrogative sentence, that is at the end of a question, there is always a sign to show that it is a question. This is the sign ?.

Learn to make it properly and notice the difference between it and the sign that is used when you are writing Hindi.

<sup>1</sup>The text on which this assignment is based is given in Appendix I.

I

Look at the following sentences.

<i>Statements</i>	<i>Interrogative sentences</i> (Questions)
He is working hard.	Is he working hard ?
We are playing football.	Are we playing football ?
The men were sitting down.	Were the men sitting down ?
Your brother will come tomorrow.	Will your brother come tomorrow ?
My father has gone home.	Has my father gone home ?
It is a holiday today.	Is it a holiday today ?

You can see from these sentences how the statements are changed into questions. Can you make up a rule about it ?

Notice the difference in the order of words in the English question and in the Hindi one.

Is he working hard ? (*Kya woh mehnat kar raha hai ?*)

Has my father gone home ? (*Kya mera bap ghar gaya hai ?*)

*Exercises*

- Which of the following are questions ?
  - Will he come.
  - He was not there.
  - I have not done it.
  - Have you seen him.
  - Was he working yesterday.
  - They will be at home tomorrow.
- Change the following into questions. Remember to put in the question mark.
  - Hari Singh was ill last week.
  - There are twenty boys in the class.
  - It is raining today.
  - We have finished our work.



3. Translate into English: *Kya woh ghar par hai? Kal kya din tha? Shakuntala kal kahan thi? Kya Mohan imandar hai? Tum kaun ho? Kya woh raja tha? Kya pichhle sal ham panchvin kaksha men the?*

## II

Now look at the following statements and questions.

*Statements*

The knife cuts well.  
The fox got the cheese.  
The boys all know me.  
They had a good game.

*Questions*

Does the knife cut well?  
Did the fox get the cheese?  
Do the boys all know me?  
Did they have a good game?

Can you see how questions are made from statements here? See if you can tell the difference between the statements here and those in I. What are the tenses of the verbs in the sentences in II? Can you see when 'does' is used and when 'do' is used? When is 'did' used? Notice that the verb form (*kriya ka rup*) is always the same whether 'do', 'does', or 'did' is used. What form of the verb is it which is used? See if you can make up the rule for yourself.

Revise lesson 25 on page 52 in your book of substitution tables.

*Exercises*

1. Turn these statements into questions.
    - (a) The cow gives a great deal of milk.
    - (b) My book tells me all about it.
    - (c) We read that yesterday.
    - (d) I know my lesson.
    - (e) He sleeps all night.
    - (f) School opens at half-past nine.
    - (g) School closed at one o'clock.
- (Remember to put in the question mark.)

2. Turn these questions into statements.
  - (a) Is his name Hari ?
  - (b) Is Kamala your sister ?
  - (c) Can you fly a kite ?
  - (d) Is this our school ?
  - (e) Did he come yesterday ?
  - (f) Does he come to school every day ?
  - (g) Do you believe what he says ?
3. Write short answers to the following questions.
  - (a) Did the moon shine brightly last night ?
  - (b) Did they go to school yesterday ?
  - (c) Can you play hockey ?
  - (d) Does your father live in Kharar ?
  - (e) Do all the boys work hard ?

### III

Sometimes questions are made by using question words just as you do in Hindi. These words are called interrogative words (*prashnavachak shabd*).

(Do you remember what an interrogative sentence is ?)

There are interrogative pronouns and adverbs. That is, there are pronouns and adverbs that are used when we want to ask a question. They are just the same sort of words as are used in Hindi. The difference is that in an English question the words are put in a different order from that in a Hindi question.

1. Interrogative pronouns. (Do you remember what a pronoun is ?)

There are three interrogative pronouns to remember. They are 'who' (*kaun*) ; 'which' (*kaunsa*) ; 'what' (*kya*).

Notice these sentences :

Who is this ?

Which is yours ?

What has happened ?

Who are these ?

Which are yours ?

What are the games we shall play ?

You see that the word does not change for the



plural. That is, you use the same pronoun for one thing or for more than one thing.

Revise the 3rd and 6th lessons in your book of substitution tables.

2. Interrogative adverbs. (Do you remember what an adverb is?)

The interrogative adverbs to remember are: 'when' (*kab*); 'where' (*kahan*); 'how' (*kaise*); 'why' (*kyon*).

Notice these questions:

Where do you live?

How did he do it?

When did he come?

Why did she sing?

Notice the order of the words in the questions. You will see also that 'do', 'does', and 'did' are used in the same way as in other questions. They are used in questions where you have such words as 'how', 'when', 'where', and 'why', according to the same rules as they are used in ordinary questions.

For example:

He came here.

Did he come here?

How did he come here?

He is coming here.

Is he coming here?

How is he coming here?

He brings books.

Does he bring books?

When is he coming here?

He is bringing a book.

Is he bringing a book?

What books does he bring?

What book is he bringing?

### Exercises

1. Write questions for which the following sentences are answers.

(a) He is sleeping.

(b) I am going to the post office.

(c) He was walking in the garden.

(d) He played well.

(e) He comes to school at nine o'clock.

(f) They are playing behind the school.

(g) He reads loudly.

(h) He is here.

(i) Yes, I have finished my work.

(j) He is coming tonight.

2. Translate the following into English.

*Tum ne kal kya khaya tha? Tum rat ko kab parhte ho? Shakuntala school ko kaise jati hai? Mohan ne apni bhain ko kaise petr likha? Hari aur Amar Nath kya dekhte hain? Woh kaun admi hai? Kis ki kitab gum hui? Kaunsi kursi aj tuti? Un kitabon men se tum kaunsi kitab pasand karte ho? Ham ne kal kya suna tha?*

3. Make up a conversation between two boys. One boy is from the Punjab, and the other is from Bengal. The one from Bengal is asking questions about the weather in the Punjab, and the one from the Punjab is answering his questions. Make up six or seven questions and answers. Before you do this exercise, read again lesson 30 in your reader about the weather in the Punjab.

4. Read the first paragraph of lesson 25 in your reader, and then make up six questions which you think your teacher might ask you about what the paragraph tells you.

5. Look at the picture, on the wall of your class-room, where you see the English ships fighting against the Spanish ones. Write down all the questions you would ask your teacher if you wanted to find out all about the picture.

The following is an assignment for pupils in their fourth year of English. The book it is based on is Book III of the *Oxford Grammars for Junior Classes*.

# NOUNS. NUMBER<sup>1</sup>

(One week's work)

1. Read pages 21 and 22 of lesson 5 in your books, down to the beginning of the section on regular plurals.

<sup>1</sup>The text on which the assignment is based is given in Appendix I.



You should be able to tell the difference between a proper noun and a common noun.

Can we have a proper noun beginning with a small letter?

Can we have a common noun without an article before it?

Read also pages 184 to 187 in Ram Lal's *Practical Grammar*<sup>1</sup> and find out what a material noun is.

Make up four sentences (and write them down), using proper nouns as common nouns.

Make up and write down four sentences using material nouns as common nouns.

What is an abstract noun? Write down any examples you know of abstract nouns as concrete nouns. What is the literal meaning of the word 'abstract'? (You will find it on page 17 of your last year's grammar book, if you do not know.)

Take the first lesson of your reader, and classify all the nouns. That is, be able to say whether they are abstract, concrete, common or proper.

2. Read the rest of lesson 5 in your books, and learn the rules for making plurals. Learn the irregular plurals too. Do the exercises at the end of the lesson on page 26, in your exercise books. Look at the exercise on page 35 of Richards' *English Composition*<sup>1</sup> (exercise 37). You need not write it, but go through it and if there are any plurals that you do not know, then ask your teacher about them.

3. Translate the following into English.

Bahut sare gadhe kheton men char rahe the. Ek dafa sat billiyon ne chuhon ke virudh shadyantra kiya. Kai deshon men gehun nahin ugte, lekin alu bahut hote hain. Chakra men anginat ardhvyas hote hain. Dhor sham ko ghar ate hain. Bheren mimiyati hain. Bail chara khate hain. Larke larkiyan khelte hain. Log chabutron par sote hain. Bhains dudh deti hai aur bachhe khushi se pite hain.

4. Rewrite the following sentences, changing the nouns and verbs and, where necessary, the pronouns, into the plural.

<sup>1</sup> Book in the library.

- (a) The book was lying on the table.
- (b) There goes the man whom I want.
- (c) Where is your goose?
- (d) The house in the square belongs to Mr Jones.
- (e) He has been bitten by a mosquito.
- (f) The ox had trouble with his hoof and so did the buffalo.
- (g) The ass is running across the park, followed by a small child.
- (h) Feeling tired, the man and his wife stopped playing.
- (i) The baby is now able to play with her toy.

5. Work at your magazine for one period. You may write anything in it which you want to. A good subject might be the last hockey match the school played. Another subject is the Red Cross Baby Week. These are only suggestions. You may write anything you wish in any of the divisions of your magazine. (Remember that you must show your teacher what you write first, and then, after he has corrected it for you, you may write it in your magazine.)

NOTE: Experience has shown that such assignments are much more effective if a grammar book is used in which the explanations are given in the mother-tongue as well as in English, and if in the assignments the same thing is done. This is true for both third- and fourth-year pupils. It has also been found that assignments of this sort should not be used before the beginning of the third year.



## XI

### THE PLAY WAY IN THE TEACHING OF ENGLISH<sup>1</sup>

THAT the young work best in the spirit of play will not be seriously disputed. With all of us, as a matter of fact, it is when we find it difficult to distinguish our work from our play that we find ourselves putting forth our best efforts. It is certainly true of the small child that if the energy and interest which he puts into his play can be utilized for his work, that work will benefit immensely—not only in the narrow sphere of the gaining of particular bits of knowledge, but also in the wider sphere of his whole attitude to the subject, to education, and to life in general.

Now this is true of the subject of English just as much as of any other subject. The more the spirit of play can be brought into the teaching of English, the keener will be the interest, the better the quality of the work done, the greater its quantity, and the more hopeful and zestful the general attitude of the child towards his school environment and towards life. It is possible, with a few simple devices, to bring into the English classroom an interest and an activity which will go far to relieve the taught and the teacher of a great deal of burdensome and heart-breaking drudgery.

This is not to say, of course, that drudgery can be done away with, or that all English lessons every day can be changed into a game which will magically convert the uninterested into keen students and the unintelligent into models of wisdom. The uninterested and the unintelligent will, it is to be feared, always be with us, though the ranks of the former can be very considerably thinned if we set about the dimi-

<sup>1</sup>For additional material on this subject see W. M. Ryburn, *Play Way Suggestions* (O.U.P.).

nishing process in the right way. Drudgery and drill we cannot escape from in the learning of a language. But we can take away from the drill a good deal of that which makes it drudgery: or perhaps it would be better to say that we can inoculate the drill with an anti-drudgery vaccine which destroys a great deal of its heart-breaking power. We can enliven the interest of the class generally by a judicious introduction of the play spirit. We can even make life a more pleasant affair for the unintelligent. In dealing with the parts of learning English which are intrinsically tedious, we can make an ally of all that energy which displays itself the moment the class are left to their own devices with no taskmaster to keep their noses to the grindstone.

#### A. THE GROUP METHOD

A good teacher of English is continually on the lookout for methods which will enable his students to do more and him less in the way of talking. A lesson where the teacher has done all the talking, and where there has been nothing but the teacher talking, is admittedly a bad one. At the same time, especially in language teaching, it is sometimes difficult to see how a good deal of talking on the part of the teacher is to be avoided and everyone in the class usefully employed. The systems of individual work which are being more and more used are all attempts to enable the pupil to work for himself and to teach himself. There are difficulties in such systems, difficulties of administration and difficulties caused by the subject-matter which has to be dealt with. One of the most serious charges, however, that is brought against such a system as the Dalton system is that it is too individualistic, and that co-operation is lost sight of. This is a real danger which has to be guarded against. One



corrective is a judicious use of the group method of working.

Now the group method, besides being a corrective for too much individualism, where individual methods are employed, is also a corrective for lack of individualism where the ordinary class methods of teaching are used. It is, as it were, a halfway house, with some of the benefits and merits of each. Perhaps an ideal organization would be where a school was organized for work on an individual system with time and scope for working in groups, large and small.

The group method simply means the dividing of the class into groups for the purpose of carrying out some definite work or scheme or work-game. For some purposes the groups may be large, perhaps only two groups in the class. For other purposes they may be small with only two pupils in a group.

In the first place we may divide the class into large groups and use the spirit of competition ; co-operative competition, that is ; not individual competition. This is especially successful with the lower classes, though it also has its power with the older pupils. Very often schools are divided into two or more 'houses' and this organization can be used with the greatest benefit for bringing in the spirit of play. If a class of beginners in English, for example, is divided into two groups, a great many English lessons can be conducted as group competitions. The groups should be formed so that they are as nearly as possible equal in ability and knowledge. Then the class should be seated so that the members of each group sit together. It is better to have two groups only, as then the lesson can be more easily managed. But four can also be worked. Three is not a good number.

The procedure will be much the same whatever type of oral lesson is being given. Let us suppose that a reading lesson is being taken with a first-year class.

The class has been divided into two groups which we will call A and B. First of all a boy from group A reads. If he reads correctly the sentence or sentences given him, the next turn is taken by a boy from group B, and so on, turns being strictly adhered to. (The groups will see to it that everyone has his turn and that no weaker member is left out.) If a boy makes a mistake, the one in the opposing group whose turn comes next has the opportunity of putting the mistake right; that is, in the case of a reading lesson, of reading the sentence in which a mistake has been made, correctly. If he succeeds in doing this, then his group gets a mark. If he cannot read the sentence correctly, the next in turn in the other group has the chance, and so on until someone gives the right answer. The group to which the boy giving the right answer belongs gets a mark. Boys who have failed to read the sentence correctly are required to read it after the correct answer has been obtained. The marks are put up on the board and are totalled up at the end of the lesson, and entered in a permanent record kept in the room. If anyone doubts the interest that such a procedure has for a class of small boys, let him try it for a couple of weeks. If his boys are normal boys, he will find himself before long either taking his lesson outside, or vainly trying to suppress the cheers called forth by a correct answer at a critical stage in affairs.

This sort of thing can be done with any sort of oral lesson: reading, conversation, translation, spelling. It cannot, as a rule, be used with absolutely new matter; nor, of course, can it be carried on the whole time. At the same time it is surprising how many lessons can be conducted in this way, without at all deducting from the amount of work done. The method lends itself more to oral work than to written work, although occasionally it can be used with written work also.



There are also ways in which smaller groups may be used in the teaching of English.

To take the case of conversation. One of the great difficulties in taking conversation with junior classes, especially if the classes are large, is that in any one period any one pupil gets very little opportunity of speaking English. He gets at most, if he is lucky, four or five sentences. It is a matter of simple arithmetic to find out how much time our pupils spend in actually talking English. Yet this is just where it is almost impossible to use any individual system of work. We can do something, however, with groups.

We will suppose that the class is divided into two, more or less permanent, large groups or houses. The pupils are then paired, the best boy of one group sitting with the best boy of the other group, and the worst boy of one group with the worst boy of the other. The others in both groups are similarly matched as nearly as possible. The class is thus divided into a number of small groups consisting of two members each, each of whom belongs to opposite groups. The scholastic strength of the members of each small group is more or less the same. The teacher now gives to each boy a conversation card. The boys belonging to the large group A will all have the same card, marked A. The boys belonging to the large group B will all have a different card, marked B. Thus in each small group one boy will have card A and the other boy will have card B. The cards are arranged on the following plan. (Examples are given of two sets of cards on pages 124-7.)

The pairs of boys face each other. First A reads the first question on his card. The answer is written underneath the question so A can tell whether B answers correctly or not. If B answers correctly, he gets a mark, which is put down by A. If his answer is wrong, A tells him the correct answer, and B then

repeats it. If an answer is given which is different from that on the card, but which B thinks is right, the teacher is referred to for a decision. It is now B's turn, and he asks A the first question on his card, and deals with A in the same way as A has dealt with him. So they go on until they have finished all the questions on their cards. Then they change cards and go through all the questions again, so that by the time they have finished, each of them has answered all the questions on both cards. Each group is working at the same time.

While this is going on, the teacher is going round from group to group seeing that all mistakes are corrected. This will not be very onerous work as no member of group A will let a mistake by a member of group B pass, or vice versa. The teacher will have to watch, however, for bad pronunciation. He naturally pays most attention to the weaker boys. Since all the pairs are working away at the same time, the objection may be raised that there will be a great deal of noise. There is certainly some noise, but it is a busy noise, and it is not enough to disturb other classes. If the noise is thought to be too great, the class can be taken outside. When all the pairs are finished, the marks of all the members of group A are added together and also the marks of the members of group B, and the winning group declared.

It is obvious that two things are necessary before this interesting scheme can be put into operation. Firstly the pupils must be able to read the questions and answers easily. Secondly they must have had some instruction in, and practice with, the questions and answers on the cards. It would be useless to present pupils with cards containing questions and answers which they had never heard before. The scheme is not a way of learning entirely new sentences. It is a method for securing adequate practice



with sentences already used but not properly known. The teacher must take a conversation lesson or two with the class before using the cards, giving the questions and answers as they are on the cards. While doing this he will pay special attention to the pronunciation and meaning of any new words. In making the cards the teacher will take his questions and answers from the reader, so that there may be no difficulty with the reading. The cards should be given on a lesson at last three or four behind the current one. If this is done there will be little or no difficulty with the reading. The same cards may be used several times until they are known thoroughly.

If the teacher wishes to give practice in asking questions, then the order may be reversed, and instead of the boys reading the questions and getting the answers, they may read the answers and get the questions to which those sentences they read are the answers. Thus practice may be secured both in answering and in asking questions.

By this method every boy in the class gets far more actual speaking of English than he can possibly get by the usual methods. Moreover it is a game, with all the advantages which that gives, and all the appeal for the pupils that games always have. The only fly in the ointment, as far as the teacher is concerned, is the preparation of the conversation cards. This takes a little time, but once made they are there for use in succeeding years, and the teacher will find himself amply rewarded for his extra trouble by the keenness and interest of his pupils and by the progress they make. The easiest way to have such cards made is to have the questions and answers typed and cyclostyled, and then to paste the papers on to cardboard.

The same system may be used in connexion with spelling. The class will be paired off as before, and each boy will be given a card with a number of words

written on it. The cards will be of two kinds, A and B, as with the conversation, with different lists of words on each. The procedure will be as with the conversation. First A will ask B to spell a word, for which he will get a mark if his effort is correct. The words may be numbered and if any word is wrongly spelt a note may be taken of the number so that it may be written out later. Then B will ask A to spell the first word on his list; and so on until both lists are completed, when cards will be changed and gone through again. The totals for each major group will be made up as with the conversation cards. This method may, of course, be used without cards, simply by letting each boy choose words from the reader for his opponent to spell. This may work quite satisfactorily, but is rather more haphazard than with spelling cards prepared.

Exactly the same method may also be used in connexion with translation if desired. Sentences in the mother-tongue are written on the cards with the correct English translation underneath them. The procedure is the same as with conversation or spelling.

All this work with cards is suitable for first-year (after some months), and second- and third-year pupils.

Another troublesome question is that of practice in the reading of English, especially in the early stages of learning the language. We are faced by the same difficulty, namely the impossibility of managing to let each boy have the practice which he needs and which he ought to have. Working in groups has been found to be of great assistance here also; not in teaching the reading of new matter but in giving sufficient practice in what has been already gone over in class.

The teacher goes over the lesson with the full class until all have some idea of it, and the ten or twelve best boys in the class know it well. The rest will know



## THE BOX

A

Q. What is a box made of ?

A. It is made of wood.

---

Q. How many sides has a box ?

A. It has four sides.

---

Q. How are the sides joined together ?

A. They are joined together with nails.

---

Q. Who can show you how to make a box ?

A. The carpenter can show us how to make a box.

## THE BOX

B

Q. What do we use a box for ?

A. We use a box for keeping things in.

---

Q. What else has it got ?

A. It has got a top and a bottom.

---

Q. If a box is not well made what will happen ?

A. After three or four days it will break.

---

Q. What can we cut the wood with ?

A. We can cut the wood with knives.



## THE KNIFE

A

Q. What do we use a knife for ?

A. We use a knife for cutting.

---

Q. What is the blade made of ?

A. The blade is made of steel.

---

Q. Have you got a knife ?

A. Yes, I have a knife.

---

Q. How do you sharpen your knife ?

A. I sharpen it by rubbing it on a stone.

## THE KNIFE

B

Q. What is a knife made of?

A. It is made of wood and steel.

---

Q. What is the handle made of?

A. The handle is made of wood.

---

Q. Where do you keep your knife?

A. I keep it in my pocket.

---

Q. Is your knife sharp or blunt?

A. It is very sharp.



it more or less, diminishing rapidly from more to less. The class is now divided into groups of three. In each group is one good reader, who is the leader of the group, and two poor readers. The best boy in the class is put with the two worst, the second best with the two second worst, and so on. The groups then seat themselves together, and the two poor readers take turns in reading a sentence at a time while the leader corrects and helps them as necessary. If any leader is uncertain about any word he at once comes to the teacher. The teacher does not sit on his chair, but is continually on the move from group to group listening to what is going on and correcting pronunciation where necessary or giving any other help that may be needed. Interest can again be added if the class is divided into two major groups, and the leaders of one major group are put with the weaker ones from their own group. Then the class may be finally called together for a reading competition as described at the beginning of this chapter.

There are three objections which may be raised against this method.

Firstly, it is objected that mistakes will be made either in reading or in pronunciation which will not be corrected. It must be admitted that there is a chance of this. The leaders, however, are told to come to the teacher if there is the slightest doubt about anything, and in actual practice it has been found that the danger is, in reality, not very great. The teacher is continually moving from group to group and not many mistakes escape him if he is on the job. It is, of course, necessary to make as sure as possible that the leaders know the lesson before the groups are put into operation.

Secondly, it is urged that the good reader gets no practice. It will be found, however, that he gets practice in all the difficult words, for those are just the

ones his charges do not know. Besides which he does not need so much practice as the weaker ones do, and under any system of teaching he does not get as much as the weaker ones. I have never found that the good readers suffered at all under this method.

Thirdly, it may be said that because of the difficulty of grouping three boys together, and because of the resultant noise, it is not a feasible method for the classroom. There is something in this objection, and it is certainly better to take the class outside for such a lesson if it is at all possible. But if it is impossible to take the class outside, it can be carried on in the classroom, though it is no doubt more difficult to make arrangements. As far as noise is concerned, there need not be so much noise as to disturb other classes.

It will be seen that by this method each boy gets more direct instruction from the teacher as he moves round than he would probably get under the ordinary class system. In addition he gets a great deal more practice than he would ever have any hope of getting under the orthodox system. I have found that the reading of a whole class of beginners benefits very greatly by the use of this method. Besides this, there is the extremely valuable moral gain, in the shape of the training in co-operation, and in the giving of help to a weaker brother. The method should not be started right at the commencement of reading with a class of beginners, but after they have been reading for some weeks, and the teacher has had a chance to pick his leaders. The method can be used with advantage with either first- or second-year pupils.

#### B. GAMES

There are a number of what are usually regarded as evening or indoor games which, with a little modification, can be used in the teaching of English and which can add a great deal of interest to the regular routine.



Naturally they are not to be used constantly, but every now and then they can make a pleasant break, and at the same time can be extremely useful, and can give excellent practice in various things. There is no doubt about the interest taken in them. In most games the spirit of competition is much in evidence, but here again it should be the competition of the group and not that of the individual. Such games as are described here are welcomed more by first-, second- and third-year pupils, but some of them are not despised even by Matriculation students. The following are some games with which I have experimented. Although all are not of equal value, all have been found interesting, and I think that there is something to be gained from all of them.

### 1. *Question Games*

(i) The class is divided into two groups. One pupil from each group is sent outside. These two decide between themselves on some subject. (The difficulty of this subject will vary with the class. For lower classes it should always be a concrete subject.) The two who have gone outside then return to the room. The one from group A goes to group B and the one from group B goes to group A. As soon as they reach the groups the latter begin to ask them questions, taking it in turn to ask. The one who has come in is allowed to answer only 'Yes' or 'No' to the questions that he is asked. The members of the group are required to find out the subject on which the two who went out decided. The group which, by means of its questions, is able to get to the subject first wins.

As the questions are going on the teacher must keep his ears open for wrongly framed questions, and must insist that those who make mistakes repeat their questions correctly. He must also see that the members of the groups take it in turns to ask questions

so that all the questioning is not done by a few. As a matter of fact the target of the questions, who of course belongs to the rival group, will see that this is done. There is one difficulty, and that is the fact that it is almost impossible for the teacher to hear every question which is asked in both groups. But even though he cannot hear every question, he can hear and correct most. To get over this difficulty, if it is found to be too great, there is a variation which can be worked quite satisfactorily.

(ii) This is where the teacher himself decides on a subject and allows the class to question him. The class will be divided into two groups as before, and each group will take its turn to ask a question. The teacher will simply answer 'Yes' or 'No' to every question. In the event of badly framed questions being put, he can correct them before he answers. In working the game in this way both groups hear all the questions, which makes the discovery of the subject easier. Either of these two games gives good practice in asking questions. They can be used with any pupils from the second year upwards. They can be used with first-year pupils towards the end of their first year, but are not very satisfactory.

## 2. *Spelling Games*

(i) The class is divided into two groups. One pupil from one group starts to spell a word saying only the first letter. The first pupil from the opposing group then adds another letter. Then the second pupil from the first group adds a third letter. So it goes on until a word is completed. The group to which the pupil who is able to complete the word (after the third letter has been passed) belongs, scores a mark. Before beginning, the class are warned that when they add a letter they must have a definite word in mind. If a pupil from one group adds a letter and the pupil whose



turn is next in the opposing group cannot think of any word of which the preceding letters form the beginning, or if he suspects that his opponent has added a letter at random, without having a word in mind, then he may challenge his opponent; that is, the one who added the last letter. If the latter cannot give any word, his opponent's group scores a mark. If he can give a word, then his group scores a mark. No challenging is allowed until the third letter has been passed. This game is good practice and can be used with any class.

It may be varied by allowing that group to score which forces its opponents to finish a word instead of scoring when they themselves finish a word. The number of letters after which a finished word counts may be varied according to the class, but will not usually be higher than three.

This same game may be played with words forming a sentence instead of with letters forming a word. It is then played in exactly the same way, with the right of challenging if there is doubt as to a sentence being in mind when the word is added. Here, too, both methods of scoring may be used, and the number of words after which a finished sentence counts will usually be three, but may vary according to the class.

(ii) What is popularly known among Scouts as Kim's game may be modified to form a useful spelling practice. A list of words is written on the blackboard, out of sight of the class. The board is then turned to the class and they are allowed to look at it for two minutes. There should be about twenty to twenty-five words on the board but the number will vary with the class. When the time is up, the board is reversed and the pupils are required to write down all the words they remember. They are given a mark for each word they have correctly spelt. If groups are used, then each group gets the total of the

marks of its members. Mis-spellings should be written out afterwards. This is good with first- and second-year pupils.

A variation of this may be tried with higher classes. The variation is to write up on the board a number of short sentences each embodying some useful construction or idiom. The pupils are allowed to read these sentences for two minutes; then the board is reversed and they are required to write them out. There should not be more than six or seven sentences but this again depends on the class.

(iii) A good spelling game for first-year pupils is as follows. Letters are printed or written on pieces of paper or cardboard. (There should be two sets of all the letters in the alphabet.) The class is divided into two groups and each pupil in each group is given a letter. (If there are not enough pupils, some may be given two letters, one being a letter which does not often occur.) The teacher then calls out a word and the pupils from each group who have the letters required for the spelling of that word have to run out to the front of the class and form the word by putting themselves in the right places according to the letters that they have. A pupil who has two letters, which are both needed in one word, puts one on the floor in the place where it ought to be and stands in the place of the other. The group which first correctly forms the word gets a mark. It is advisable to take the class outside for this game, as it can be played better where there is plenty of room and where it does not matter if there is a fair amount of noise. Boys, at any rate, are apt to become enthusiastic over such variations from the dull routine of life.

A variation of this game is for the teacher to write out two sets of a number of words and to give each member of each group a word—or two words if necessary. He then calls out a sentence, and the pupils



having the words needed for that sentence have to run to the front and form the sentence. The group which first forms the sentence correctly gets a mark. It is well not to work with too many words. One pupil cannot manage more than two or, in the case of the brightest, three words.

(iv) There are a number of word-building games which are useful for spelling practice. One such, which can be successfully used with first- or second-year pupils is as follows. A number of letters are written up on the board. The class are, as usual, divided into two or more groups. They are told that they have to write down as many words as they can, using the letters given on the board. The letters may be used as many times as necessary, but no other letters than the ones on the board are to be used. The group with the largest number of correctly spelt words wins.

The same thing may be done with words and sentences. A number of words are put up on the board, and the groups are required to make as many sentences as possible, using only the words on the board but using them as many times as they wish to. In both these games it is necessary for the teacher to select his letters and words with some care. After either game, of course, mistakes should be corrected.

(v) Spelling matches are always a source of interest. Again the class is divided into two groups. The leader of the first group gives a word to be spelt to the leader of the second group. If the word is wrongly spelt, the next member of his own group has the right to correct it. If he cannot do so, the next member of the second group has his turn, and so on until the word is correctly spelt. The group whose member succeeds in spelling the word correctly gets a mark. Then the leader of the second group has his turn at giving a word to his opponents. Or the teacher

may give the words if he wishes to. It is better on the whole for the leaders of the groups to give the words. The teacher should note on the board the words which are wrongly spelt so that they may be written out and learned afterwards. It is better to set, a day or two before the match, a number of lessons from which words for spelling in the match will be taken.

If ordinary spelling tests are given regularly, it is interesting to keep a graph of the results of each group into which the class is divided.

### 3. *Miscellaneous Games*

#### (i) POSTERS (A REVISION GAME)

A number of cards or papers, up to twenty in number, are hung round the room. On each is written some question to answer or something to do. On some may be sentences to translate; on others may be sentences to correct. On some may be a sentence mixed up, the words of which have to be put into their proper order; on others may be sentences with words missing, in which the missing words have to be supplied. On some may be pictures which require a title; on others may be simple riddles. Words of the same derivation as given words may be demanded. One word may be required for a phrase. In fact anything may be asked which can be answered simply and to which there is only one right answer. This last proviso need not always hold but it simplifies correction and marking if the tasks set by the posters are such that there is only one correct answer. The class are divided into two or more groups, and are given a definite time, say twenty minutes, to go round the posters and write down the answers to the various questions and do the various tasks set. When the time is up, the class are collected together and the correct



answers are given. Each pupil gets a mark for a correct answer, and the results of the groups as a whole are compared. This is an interesting way of giving a short test or of doing revision work. Naturally the tasks set on the posters, or the questions asked, may be such as suit the work that is being done at the time, or may be mixed.

### (ii) SENTENCE BUILDING

This is perhaps on the difficult side for all except pupils in the higher classes. The game is to make up sentences, the first letters of the words of which are the letters of a given word or phrase. For example, if the word given is 'high' the sentence may be 'He Is Going Home'. If the word given is 'shoes' the sentence may be 'Send Him Out Every Sunday'. The words in the sentence should follow the order of the letters in the given word. That is, the first word in the sentence should begin with the first letter of the word and the second word in the sentence with the second letter of the given word, and so on. The game may be made easier if this is not insisted on and if the words in the sentence to be made use the letters of the given word in any order.

This game requires careful thought on the part of the teacher beforehand so that he may not give words or phrases which make the formation of sentences too difficult.

### (iii) MISSING WORDS

This is a game which can be successfully used with first-year pupils. A sentence is put on the board, the class are allowed to read it and it is then rubbed out. The teacher then writes it on the board again leaving out one or two words, but leaving no space to show where the words should go. The class then have to

tell where the words have been left out and what the words are which have been left out. The class should be made to close their eyes or turn their backs while the sentence is being written. When it is on the board they should be allowed just enough time to read it once. They should then again be made to close their eyes or turn their backs while the sentence with the words left out is written up. If the game is worked as a group competition answers should be taken by turns, otherwise the smart pupils will monopolize the game.

#### (iv) BLACKBOARD RACES

The class are divided into two groups for each of which there is a blackboard. The boards should be so placed that the members of one group cannot see what is being written on their opponents' board. On the back of the boards are hung papers with lists of words. The list is the same in each case. On the word 'Go' the first pupil in each group, who has been supplied with a piece of chalk, runs to the back of his group's board, reads the first word on the list, and then comes round to the front of the board and writes a sentence using the word. When he gets back to his place the second member of his group runs round to the back of the board, reads the second word on the list, and writes a sentence using that word. So the race goes on until all the members of each group have written a sentence. (There should be the same number of words as there are members in each group, and the words should be numbered.) The group finishing first gets whatever marks have been allotted for speed, losing marks for every mistake in English. Corrected sentences should be written out afterwards by those who have made mistakes. It will probably be found that in the desire for speed the writing suffers, and



this will have to be watched. It may be checked by marks being given for neatness also.

The same form of race may be used with other exercises. For instance, the list on the paper on the back of the board may be lists of sentences to be translated or may be a number of sentences with blanks to be filled in, in which case only the missing word need be written on the board. It may be sentences to be corrected. It is not necessary to have two groups only. The number of groups is restricted only by the number of blackboards available.

Of these games which I have described, some are more useful than others from the point of view of instruction and practice in English. All, however, are of some use and all give some practice. There can be no doubt whatever about the interest that is taken in them, and, used occasionally, they can be a great ally of the English teacher and a real aid to his pupils in more ways than one.

### C. DRAMATICS

Drama, though it should never be overdone, can be of the greatest assistance in several subjects, but especially in the teaching of the mother-tongue and in the teaching of English. As we have all found by experience, it is often very difficult, in teaching a language where there is of necessity so much purely receptive work, to provide adequately for the expressive side of the work. We do our best with written and oral exercises, but they tend to become stereotyped and to lose their interest. It is difficult, too, to provide the scope for the imagination that there should be.

Now it is an exceptional student, from the lowest to the highest, who is not interested in dramatics and who is not keen to be taking part in them. Drama has this tremendous advantage, that it is essentially a play-

way, is inherently interesting, and provides projects which enable the teacher to go a long way towards achieving the ideal of education which he has before him. Dramatics are usually so interesting that a great deal of extra work, much of which is often monotonous drill work, is cheerfully and enthusiastically done. This is a form of expression which calls for a great deal more than simply the expression of English. This it does provide, but it takes it in its stride, as it were.

The writing and staging of a play gives scope for expressive work in several directions. The very fact that it is a project depending on co-operative work ensures its great educational value. There is also a joy of creation involved in the process—apart altogether from the satisfaction with the finished product—which it is not always easy to secure in school work. For these reasons—namely, the co-operation involved, and the creative effort required—preparing and staging a play or playlet enables us to help our pupils to do a great deal towards realizing and appropriating some of the concomitants of the teaching of English, which are not the least important things in connexion with the subject.

Preparing a play can be of the greatest value in connexion with the teaching of the reader or the text. One method which may be used for this purpose is as follows. When, for example, the class have finished one of the texts set for an examination, or any other book which they are reading, provided that the book contains several dramatic incidents, the class may be divided up into four or five groups, and each group told to select some portion of the book, or some incident from the book, which it is to work up into a play. The groups should be chosen carefully with a view to making them as even as possible, both in skill in English and also in dramatic skill. When



well-balanced groups are chosen, it is possible to have quite keen competition.

The groups are allowed to select any incident they wish to, the choice being left entirely to them. Each group chooses for itself without reference to the other groups. It does not matter if two groups happen to choose the same incident. When the groups start out on their work it should be impressed on them that after writing their plays they will have to produce them. This keeps them in touch with reality. The groups are given a date by which the written versions are to be in the hands of the teacher for correction.

The playlets are duly handed in and corrected. After being corrected they are given back to the respective groups, and they then proceed with the work of staging their plays. The correction must be done to guard against the danger of pupils learning by heart their own uncorrected English, which would, of course, be harmful. When the plays are handed back, the groups are given a date on which the plays are to be produced. All plays should be produced on the same occasion, one after the other. The groups are not told the marks that have been awarded them for the written plays. Lots are drawn for the order of production on the night. Otherwise everything may be left to the pupils themselves, unless the project is being tried with very young pupils or with those who have had no experience in such work in the mother-tongue. Naturally the more that is done by the pupils themselves the better it is.

On the evening fixed, the playlets are produced, and each group is marked for its performance, receiving marks for such things as accuracy of language, elocution, acting and production, and stage management. The previous marks for the written English are taken into account and the winning group declared. After the whole performance is over, weak points in English

or staging or acting are pointed out and improvements suggested. Although performances will naturally be varied, yet the practice in English alone is excellent, and the whole spirit engendered by the project is also excellent. Even the most notorious passenger in the class will be roused to take a keen interest in what is going on and can be persuaded to swallow a little English powder with the dramatic jam.

Normally a project such as this cannot be carried out in ordinary school hours. I have found, however, that there is no difficulty here as long as plenty of time is given. The groups can be safely left to themselves to decide how much they are going to put into it. This is provided, of course, that a judicious selection of the members of the various groups has been made, so that all the keenest pupils are not put in one group.

Dramatics in connexion with the teaching of English can be used right from first-year pupils. Nothing will more interest pupils in their first year of English, towards the end of the year, than small playlets either founded on the lessons in the reader, if the latter lend themselves to such treatment, or written by the teacher himself for his class. Of course, at this stage it is impossible for the pupils themselves to write the playlets, unless they are an exceptionally good class. If it can be done by the pupils, so much the better. Usually, however, this part of the work must be done by the teacher. The amount of work involved is not great and will certainly repay the effort expended. The playlets do not need to be long and the parts should be distributed as evenly as possible. That is, there should not be too much speaking for any one character. This is not always possible but, as far as the circumstances of the playlet allow, it should be avoided. If possible the playlets should be founded on lessons from the reader. If these do not lend themselves to dramatization, stories from other sources may



be used. Æsop's fables are a never-failing source for short playlets.

As with higher classes, the class should be divided into groups, and each group should stage the playlet. With beginners it is advisable to let each group do the same playlet. Obviously, too, in many directions help will be necessary with small pupils. At the same time they should be left to use their own initiative as far as possible, and the teacher should never seek to impose his own ideas of how it should be produced—unless liberties are taken with the language.

In the Middle classes it is a good idea if, now and then, a play is produced in the mother-tongue before being done in English. This should by no means be an invariable rule as it would tend to take all the freshness out of the English play. Occasionally, however, it is useful as an aid to thought and expression which are sometimes liable to get cramped when projects are carried out entirely in English. Of course, this danger of narrowness of thought and expression will be avoided if dramatization holds the important place which it ought to in the teaching of the mother-tongue. If supplementary readers are read at home (as described in Chapter V D), and if they lend themselves to dramatization, it is a very useful project for the class to dramatize a whole book, if it is a short one, or some incident in the book. The same procedure of dividing the class into groups may be followed, the English being corrected before the groups are allowed to proceed to production.

Although we are thinking of this subject primarily in connexion with the practice which such projects give in English, it should not be forgotten that the more thoroughly the pupils enter into the spirit of the thing, the better will be the ultimate effect on their English. It is a 'play' and the play spirit should be encouraged. This is my reason for advocating as light

a guiding hand as possible. For this reason, too, everything in the way of stage effects, costumes, make-up, and general theatre effect that can be arranged is to the good. If the school can have a room set apart as a school theatre, where all such projects are produced, so much the better. Then, too, there should be an audience if possible ; that is, an audience besides the other members of the class itself. They will all be performers in any case, and it is poor play to have no one to play to. Other classes will enjoy it and their appetites will be whetted.

I have said that groups should be left to work out their own projects as far as possible. This is, of course, always subject to the proviso that the teacher must help in connexion with correct speech. When a play is being performed the teacher must be busy taking notes so that afterwards he will be able to point out to various pupils individually what their mistakes were, and how those mistakes should be corrected. Pronunciation, intonation, and so on, must be corrected afterwards. He will thus be able to improve gradually the standard of the oral English of his class. If he neglects this part of the work, then he is losing a great opportunity.

Another method which has a good deal to be said for it is for the class to be divided into two groups, of which one group produces a play while the other group, forming the audience or part of the audience, takes note of anything which it thinks is wrong in the staging and production and also notes any mistakes in English. After the play is over, this group should be invited to offer any criticisms it may think necessary. In every case the critic should be required to state his reason for his criticism and, whenever possible, should offer a constructive suggestion. On the next occasion the roles of the two groups may be reversed and the critics may be given their turn at



production. The teacher should always be careful, if such a plan is adopted, to see that criticism leads to constructive suggestions.

Occasionally, but not often, impromptu charades may be attempted. Usually these will be found too difficult for any but the most advanced students. For good students, however, they do form a useful and interesting play and can be of benefit. As with ordinary plays the teacher must be on the look-out for, and note down, glaring mistakes in English.

There are other interesting projects which, while not plays, have an element of the dramatic in them. For instance, the business of engaging someone to fill a vacant position may be taken up. The members of the class are in first place set the task of writing out an advertisement for a clerk or a *chaprassi* or a teacher for the school. (They can be referred to the daily newspaper for models for their advertisements.) When the advertisements are handed in they are corrected and the best are chosen. These good ones are then rewritten correctly and put up on the wall. Each member of the class then selects one of the advertisements to answer. The applications are written out and handed in and corrected. Then come the personal interviews, which are the most interesting part of the project, especially if the class possesses some humorists. Two or three members of the class are chosen to be a Board to interview the candidates, and each member of the class comes before them for a personal interview. The Board have the applications before them and ask the applicant such questions as they think fit. The members of the Board may be changed now and then. This is quite an interesting, and at times an amusing, project, which is also very useful.

Other projects of the same nature are mock trials and mock elections. Both of these can be used with great benefit. In the case of a mock election, speeches

of candidates should be a prominent feature. The set speech on some subject which may be chosen either by the class or by the individual speakers is also an excellent exercise. Such speeches should usually be written out and corrected by the teacher first. With advanced pupils this may be occasionally dispensed with. Impromptu speeches should not be encouraged except in the highest classes. Debates can also be used successfully, though they will, except with advanced pupils, resolve themselves into a succession of set speeches. As advocated by Mr Caldwell Cook,<sup>1</sup> speech periods can be conducted by the members of the class themselves and thus made more interesting and valuable. Criticism of speeches, and questions at the end of a speech, should be encouraged.

Another excellent method of training in oral work is what is known as a panel discussion. This is in most ways much superior to a debate. In a panel discussion a group is selected with a leader. A subject for discussion is chosen and the group are given time to prepare the subject, as they are for a debate. Then the group is seated in front of the audience and a discussion on the subject is conducted just as if the group were having an informal discussion among themselves. The only difference is that they have to speak loudly enough to be heard by everybody in the room. The rules for discussion are the ordinary rules of an informal discussion. Members of the group can speak as often as they like, can ask questions of the leader or of one another as often as they like. They are not tied down, as in a debate, to one side of the subject, but may bring forward anything connected with the subject. No member of the group is allowed to interrupt any other member of a group while he is speaking, and speeches must have a time-limit which is agreed on before the discussion is started. The leader

<sup>1</sup> H. Caldwell Cook, *The Play Way* (Heinmann), Chapter IV.



or chairman has to see that the discussion keeps to the point and that irrelevant material is not brought in. A definite time for the panel discussion is laid down. When this time is up opportunity may be given to any of the audience to add to what has been said if they wish to.

As will be seen, this type of discussion will very largely be impromptu as far as the speeches and remarks go. The subject can, and should, be studied beforehand. It has the big advantage, as far as language work is concerned, that pupils are not required to make long speeches but can contribute just a sentence if they wish to. It gives excellent oral practice, and from a wider educational point of view is of great benefit. It will be found that when first tried it is rather stiff and probably does not go very well, but as pupils get accustomed to the idea they will find it more and more interesting and will take part more and more freely.

All these things should first come in the mother-tongue classroom. They will then come naturally enough in the English room. But if such projects are not carried out in connexion with the teaching of the mother-tongue, the English teacher should not be afraid to introduce them. Certainly his task will be harder than it need be, but his reward will be great.

#### D. PROJECTS

The project method, properly speaking, is not a method of teaching but is a method of determining the curriculum. But when we speak of teaching English by means of projects, we mean the using of the purposive activities of the children, their needs and desires, and the linking up of these activities, initiated in order to carry out purposes, fulfil desires, and meet needs, with the teaching of English. It is really a use of the direct method to an advanced stage.

In undertaking a project, that is in endeavouring to carry out a purpose, a number of different subjects are needed and brought in. It is possible either to bring in English as one of the subjects to be linked up with the project, which may have been primarily undertaken without any particular thought of English in mind, or to undertake a project with English specially in view. The former is the better way of approach according to this method, but it is not always easy to arrange matters so that this can be done. It is usually possible, however, for a class or group to undertake the carrying out of a purpose which has been initiated from the English classroom. The activity once having been decided on, it is not a difficult matter to link up a great deal of very useful English teaching with it. This teaching then becomes more or less teaching according to the principles underlying the direct method. This can be done all through the Middle school; that is for the first four years of learning English. The following is an example of how the teaching of English can be carried on in this way. The project described was carried out by a fifth class; that is, a class in their first year of English, after they had been working at the subject for about eight months.

The class had been reading a lesson on a garden and flowers in their reader and there had been conversation about these things and also on the fact that there were very few flowers in front of the school. From this there arose naturally the suggestion that they would like to make some flower beds in a suitable place in front of the school. The vocabulary for this conversation was that of the lesson which they were reading. It was then decided that the class would set to work to make their flower beds, and that they would learn English as they went along and did their work. The Agriculture master was told about the



project, and gave his help on the agricultural side of the project and linked up his teaching with the project.

The first step on the English side was simple conversation on the different things that would be needed for the garden. A simple sentence such as 'We need seeds for our garden' supplied the model and the names of the different things needed, such as manure, seeds, plants, string, trowels, spades and so on, were brought in in conversation, and then written up on the board. They were then copied down by the boys in their project books. The project book is a small note-book in which are written down new words and sentences, and in which drawings are made.

After this followed some conversation in very simple sentences with the future tense on what had to be done. Sentences such as 'We shall dig the ground', 'We shall bring manure', 'We shall sow the seeds', and so on, were used. These were later written up and used in the writing periods, finally being written in the project books.

Then came the question of procuring the things needed. A very simple letter was written to the headmaster asking for such things as seeds. Every boy wrote out the letter, and the three best efforts were taken to the headmaster who gave the things required.

Then the class began the actual work. As the work was going on, simple instructions were given in English and the boys were asked to tell what they were doing, in English. Sentences such as 'I am measuring the garden', 'I am digging the ground', 'We are sowing the seeds', 'We are bringing the manure', were used, and thus practice was given in the present continuous tense in a direct way. In these ways, as much oral English as possible was brought in. During drawing lessons, plans of the garden were

made and pictures of some of the flowers planted were drawn in the project books.

Finally the boys were asked to describe what they had done, and in this way the past tense was brought in. After conversation, the sentences used were written up on the board and used in writing lessons, finally being written in the project books. The names of the different plants and seeds sown were written on pegs and put in at the right places in the garden. As the work progressed, and things not thought of at first were required, the vocabulary list compiled at the beginning was added to.

In this way a great deal of valuable work was done. Everything was very simple, it being a first-year class, but if a similar project were being carried out by older pupils more advanced English could be used. The boys found working in this way very much more interesting than the ordinary classroom work. It was really play. The project arose naturally from their reading, was vitally linked up with their work and their school life, and provided a play way of directly relating the English they were learning to that life. It also provided a means of correlating other subjects with English.

In many such projects it will not be possible for all the manual or activity work to be done in school time. Normally, however, boys become so interested in this type of work that they do not grudge putting in time out of school hours. It means, of course, that the teacher has to be prepared to do this, too, but he will find that extra time spent in this way is amply worth while. Wherever possible, in initiating such projects directly for the purpose of teaching English, the teacher should take advantage of things which suggest themselves in connexion with the reading that the class is doing. The project is then naturally linked up with the rest of the work being done.



## XII

### SUMMARIZING

SUMMARIZING is not an easy thing to do. But it is of great importance, not only in the work of learning English but also in connexion with the mother-tongue. It is of special importance when we remember that in the future a knowledge of English will be of greatest value in enabling people to gain knowledge from reading English books. In all kinds of study an ability to summarize rapidly and concisely is of great help. Thus for those who wish to be able to get the most out of the English that they read it is important to be able to summarize, and to get into the habit of summarizing.

Summarizing or precis work is really something to be done in the High classes. It is too difficult to be tackled in Middle classes. But at the same time a preparation may be made for systematic summarizing work before they reach the High classes. But it must be remembered that anything done in the lower stages is simply in the nature of preparation, and systematic work should not be started till pupils reach the High classes.

This preparatory work may take the form of pupils being occasionally asked to tell, in one or two sentences, what are the main ideas in a paragraph which they have read. They may also be given some practice in substituting one word for a phrase. They can also be given some practice in finding a suitable title for a story or a paragraph. In the year preceding work in the High classes oral summaries can be done in class. After a paragraph in the reader has been worked through, and the teacher is sure that most of the class understands the meaning of what has been read, one pupil may be asked to stand up

and give the gist of what has been read in his own words, or in words of the book that he remembers. This means that pupils will pay greater attention to what is being done, as they know that they may be called on to give the gist of the paragraph. They will therefore not be so apt to let pass things they do not understand. The pupil is also given the chance to use any useful idiom or construction which may occur in the paragraph. One or two such constructions may be written on the board before the summary is asked for. Later, pupils may be asked to do the same thing, but with their books closed. It will probably be found that only brighter pupils are able to do much at this but it is useful preparation for the systematic teaching of summarizing.

This will start in the High classes. The first step will be to do again those things which have been done in the preparatory work. Pupils will be asked to find titles for stories, for chapters in a text, for paragraphs in the book they are reading. They may also be asked to divide a chapter up into sections according to the subject-matter, and to assign headings for the sub-sections, much in the way in which an editor often puts in sub-headings in an article that is submitted to him. At the same time as this is being done, pupils may be given more advanced practice in substituting single words for clauses or phrases, or short phrases for longer ones and for clauses. Thus single adjectives may be substituted for adjective clauses or single adverbs for adverbial clauses. For example: 'In my village there are a great many people who cannot read or write' becomes 'In my village are a great many illiterates.' 'I am reading a book which tells the story of the life of Ranjit Singh' becomes 'I am reading a biography of Ranjit Singh.' 'He reached school when the roll had



*been called and work had started'* becomes 'He reached school late.'

Another good exercise at this stage is to get pupils to write telegrams. They are given a situation and asked to write out the telegram that they would send on such an occasion. For example, the pupil is asked to suppose that it is just near the end of the term. He has been expecting to go home for the holidays. At the last minute he falls ill and cannot travel, but hopes to be able to do so in a week's time. He has to send a telegram to his father about this.

When we come to the actual writing of a summary or precis the following are the steps which should be followed.

1. The teacher should explain to the class exactly what a precis is, and what they are trying to do. In a precis we are trying to express, not everything that is in the paragraph but only the main ideas. This often seems difficult for pupils to grasp. There is an irresistible desire to get in everything which is in the paragraph, and this, of course, defeats the object of the summary. So, first of all, it must be impressed on pupils that there are many things in a paragraph which, though interesting, are not essential to the main meaning of the paragraph. In making the summary, we may use the words of the paragraph or words of our own. Provided we get the correct meaning, the words which express that meaning most concisely, are the ones we should use. The words we use will depend on whether they express the meaning in the clearest and shortest way possible.

But pupils must be warned that the summary must read well. We cannot just take a phrase here and another there, and string them together without paying attention to the construction of the English. The finished summary must read well, must be good and grammatical English.

2. The next step is to get pupils to read the paragraph carefully two, three, or four times until they are sure that they understand the meaning. This does not mean that they must necessarily know the meaning of every word in the paragraph. But they must know the meaning of most of the words and phrases, and certainly of all the important ones. If they do not know the meanings then they must find them out either by asking or looking up their dictionaries. A summary is, in the first place, an exercise in comprehension. We cannot hope to summarize properly until we understand the meaning of the passage.

3. When pupils are satisfied that they understand the meaning of the passage the next step is to write down a title for the paragraph. This may be one word, a short phrase, or even a short sentence. It should never be longer than a short sentence. Making up a title serves to concentrate attention on the main thought of the paragraph.

4. The next step is for pupils to go through the paragraph and to note the main ideas in it. This is the crux of the whole matter, and where individual judgement will show itself. If the passage is well written these main thoughts will all be connected with the title. Normally, three or four main ideas will be noted, but this will depend on the length of the passage. In the margin pupils can write, 1, 2, 3, and so on, against what they decide are the main ideas. Or they may underline the subjects and verbs of the sentences which give the main ideas.

5. Now comes the making of the first draft of the precis. Pupils will now try to express as concisely as possible the ideas that they have noted. As has been said, they may use the words of the book or their own words, as serves their purpose best. It is not enough just to pick out certain sentences and string



them together. They must be combined into a well-connected short passage.

6. The pupils should next compare what they have written with the original to see if it gives the right impression when they read it. Any further changes that are felt to be necessary should be made, and then the original should be laid aside.

7. The corrected draft of the summary should now be revised, and it should be shortened wherever possible without spoiling the sense or the English. Pupils should try to see if it reads well, and to think if anyone who had never seen the original would understand easily what has been written. If they are satisfied, then the precis is finished.

8. There are certain points to which the attention of pupils should be drawn.

(a) There should never be any additions in the summary to what is in the original, and no comments of the pupil's own. It must be remembered that it is a summary, and not a paraphrase which is being done.

(b) Any repetitions which may be in the original should be cut out. Sometimes practically the same thought is expressed twice in different wording. Pupils should always be on their guard to avoid any such repetitions. There may have been some reason for them in the original, but there is none for them in the summary.

(c) A summary should usually be done in indirect speech.

(d) Participles can often be usefully employed.

(e) Often adjectival clauses can be expressed by single adjectives, adverbial clauses by single adverbs, and noun clauses by single nouns.

Teachers will usually find that the making of summaries is a difficult exercise. At first very easy paragraphs should be given and the paragraphs should

also be short. Gradually the difficulty can be increased. Also at first plenty of time should be allowed. Gradually the time given can be decreased. And from the beginning there must be no doubt that pupils understand the meaning of the passage which they are to summarize.



### XIII

## PICTURES

THERE are two distinct purposes which are served by pictures in school. In the first place they help to train taste and imagination and to cultivate the aesthetic side of our pupils' natures. In the second place they are extremely useful helps in direct instruction in a number of subjects, of which English is one. It will often happen that the same picture is used for both purposes. Lack of finance will usually be enough to ensure this. Ideally, however, the type of picture that is suitable for training taste and imagination is not the type that will lend itself to purposes of direct instruction in any subject. Where, however, from financial or other reasons it is impossible to have two such sets of pictures it is at least possible to see that the pictures that are used are never such as will offend good taste, or put a stumbling-block in the way of those whose natures are developing in our schools.

It is a commonplace to say that the surroundings of children have a very great influence on their lives. Beautiful surroundings have an unconsciously beautifying effect. When so many of our pupils come from homes where there is so little of beauty, it is the more important for us to make our schools places of beauty. A noble picture, especially if the attention of the pupils is occasionally directed to it, and some of its salient features pointed out so that there is an elementary understanding of its significance, will have a very powerful influence on the characters of those who are daily in its company. A teacher should be careful, however, not to attempt to teach appreciation formally. He should simply draw attention to the picture, encourage his pupils to look at it, and

let the picture do its own work. It is a matter of suggestion.

The force of suggestion, to which I have referred before, can be utilized also in creating an atmosphere in a room. Here pictures can be of great help to us. It is an excellent thing for a room to have an atmosphere of the subject which is being taught in it. To try to teach Mathematics in a room whose walls are covered with maps or History charts, is, by neglecting this intangible force of atmosphere, to handicap oneself and one's pupils needlessly. To teach English in a bare room, whose monotony is broken only by a few musty photographs, where there is no suggestion whatever of the subject which is being taught, is to lose the help of a valuable ally. Now pictures are a most useful means of building up this atmosphere, and so pictures ought to form a prominent feature of an English room. Pictures of English scenes, of seascapes, of English cities, of English buildings, of objects or places or things mentioned in the reading books or texts, these all help us to create our atmosphere and to enlist on our side the force of unconscious suggestion.

It is axiomatic that the pictures shall be such as will give a *worthy* suggestion. Every care should be taken to see that pictures used in school, for whatever purpose, are really good. There should be no hint of tawdriness or unworthiness. Pictures of heroes or saints should be pictures of those who are indeed heroes and saints. Then, too, although the pictures used should be as good as possible in technique and design, they should be such as will appeal to the age of the pupils for whom they are meant. Pictures whose goodness depends solely on technical qualities, and are thus beyond the comprehension of the pupils, should be excluded.

Pictures, like everything else in school, should be



graded. It is not much use setting a child of ten down in front of a landscape, however beautiful it may be. He will only be bored. Give him a picture of a railway station with crowds of people all doing something, and he will pore over it for a quarter of an hour. Smaller children like pictures which are bold and simple and in which, if there is detail, it is detail that is easily understood and which appeals to them. Older pupils of twelve and thirteen show a liking for pictures which bring before them a wider world than their own. They like pictures illustrating a story that they know or which suggest stories that they can make up for themselves. Later, the older pupil of fifteen and sixteen begins to show a preference for the more impersonal type of picture, such as landscapes and seascapes.

The second stage of the 'picture life' of the pupil suggests a very fruitful use of the picture in school, namely, the training of the imagination. Pictures which suggest stories are of great help in this direction and can be used with advantage in both the teaching of the mother-tongue and in the teaching of English. They can be used both for oral and for written composition. This is a side of our educational activities which tends to be neglected, and subjects given for essays are often not such as encourage or call for any use of the imagination. This is the place where the 'picture that tells a story' can be of great help.

This brings us to the second main use of pictures in teaching English; that is, the help a picture can give in direct instruction. By means of pictures the words of the reader or textbook are related to life, and the dry bones are clothed with a flesh of living reality. Many readers have pictures in them, but they can never have enough, and many things can be explained by a picture in a way that is not pos-

sible when mere words are used. In readers and texts things are continually being mentioned which are outside the experience of pupils. This is especially the case in country schools. To take the one example of the sea and all that is connected with it, a subject which comes into practically every English book, a teacher may talk for a long time to a pupil who has never seen the sea and will never succeed in conveying any real idea of what the sea is like. With the aid of a picture it is done at once. This is an obvious example, but there are many such subjects and objects which can be explained infinitely better with the help of pictures than by mere talking and words.

In this connexion a very useful book for the English room is a picture encyclopaedia. This gives a picture of almost every object or person or place about which school children are likely to read. Although necessarily the pictures are small, the book can be of immense value to the class, and if necessary some of the budding artists in the class can reproduce the required picture in a larger size.

In connexion with this use of pictures care has to be taken that the picture used illustrates the point under consideration, and that it is not a picture which draws the attention to other things. For instance it is not advisable to illustrate the type of castle used by the Normans with a picture showing such a castle being hotly besieged. The attention of the class will be drawn to the fighting and action rather than to what the teacher is trying to illustrate. A picture of a castle without any particular action is required.

Another way in which pictures are of great use in instruction is in conversation work in lower classes. Pictures in the reader which illustrate the lesson, on which conversation will naturally be taken, are of great value. The picture takes the place of the real



object which is impossible to bring into the classroom. It thus makes conversation more real and links it up with life. In the same way conversation charts can be very useful. On the conversation chart one is able to have a big picture which can be seen by the whole class at once. In this picture interesting scenes connected with the life of the pupils can be depicted and especially pictures in which there is action. This is very necessary as there is often a tendency in lower classes to confine work to a very small number of verbs. If there is plenty of action in the conversation chart picture, then the pupils get practice with a larger number of verbs than is usually possible when conversation is confined to the objects in the classroom or school compound. A conversation chart is really a convenient means of extending the things about which we can have conversation easily in the classroom. It is important that the objects in the pictures should be things with which the pupils are acquainted. On conversation charts sentences may be suggested and lists of words given which can be used. This is for the convenience of the teacher. He can use his pictures in any way he pleases or that suits his own conditions.

There are various ways in which the pictures can be shown. One mistake which should be carefully avoided is to keep the picture rolled up or hidden away until a given time and then suddenly to spring it on the class, putting it away again before they have had time to look at it properly. The picture or pictures which are required to illustrate the lesson should be on view before and after class. One method which I have found convenient is to have a strip of black cardboard with a narrow wooden frame round three sides of the room like a frieze. This is fixed at a height of six or seven feet from the ground and is two to two-and-a-half feet wide. On this, pictures

can be displayed when they illustrate some point in the reader or text. There they can be left until it is necessary to remove them. Such a scheme can also be made very effective from the decorative point of view.

Another plan which works well is to make picture boards. A stout piece of thick cardboard or a light wooden board, about four feet by three, forms the board. To this are attached pictures dealing with a particular place or subject or event. In doing such a book as *The Coral Island*, a picture board on coral islands was found to be very useful. In reading about improvements in transport and locomotion, a picture board with pictures showing different modes of locomotion also proved most interesting and useful. In connexion with readers, such boards can have a permanent value, being kept for use every year.

Pupils will also find a fruitful source of interest in pictures if they are used in what may be called a dramatic way. I have referred to the use of pictures in connexion with making up stories suggested by the picture. This idea may be extended, and members of the class may be required to put themselves in the positions of various persons in a particular picture and either to write or say what they think the characters in the picture would be saying. This may be extended into a little playlet, if suitable, the conversation suggested by the picture being developed and the action carried on.

Finally, pupils should be encouraged to make their own collections of pictures in connexion with their English work. This may be difficult in country schools, but in towns where postcards and other pictures are easily obtainable, an English picture book can be made a source of great interest to younger pupils. It is not everybody who can draw or paint pictures, even in rudimentary fashion, but among



smaller pupils all will like to try, and among bigger ones those who show any aptitude should be encouraged to make pictures. In this way prose and poetry can be made more real. If a pupil finds that he is able to put into form and colour the picture that the poet has called up in his mind, his interest in both poetry and picture-making will be increased tenfold. We cannot all produce beauty of form, but probably if more encouragement were given, and the initiative of our pupils in this matter were developed, we would find that a great many more than we suspect have the ability to transfer beauty of words to beauty of form.

## THE TEACHING OF SPELLING

THE teaching of spelling is a vexed and difficult part of our subject. There are those who maintain that there should be no systematic teaching of spelling, but that pupils will pick up spelling as they go along. There are those who go to the opposite extreme and advocate learning spelling rules and long lists of words. It is true, I think, that those who are good at English do not need to pay much special attention to spelling. They seem to pick it up as they go along. This is particularly true of those who have good visual memories. The picture of the word, which they get as they read, remains with them. But unfortunately these are usually a small minority in any class and we have to think of the others who obviously do not pick spelling up incidentally.

Another fact that we have to keep in mind is that although we may make pupils learn lists of spellings, yet this by no means ensures that when they come to write English, they will spell correctly the words they have learnt. A boy may learn to spell a list of words correctly, but he is quite capable of straight-away spelling some of those very words wrongly when he sits down to write a paragraph. This seems to me to be one of the problems connected with any systematic learning of spelling—the problem of how to get the knowledge of spelling gained to carry over into everyday use. It is obviously worse than useless setting children to learn lists of words if they are going to mis-spell those same words when they come to write them in sentences. Yet this, in my experience, is what very often happens.

Not only do pupils mis-spell words the spelling of which they have learnt and know if they are asked



to spell them on a particular occasion, but pupils commonly mis-spell words which are in front of them in the book or in the question which they are answering. It is a common experience to find words mis-spelt which are used in the question which the pupil is answering. We say this is sheer carelessness and so it is. But it is carelessness of observation and perhaps the pupil is not always as much to blame as we feel he is. The fault may lie in bad training. Although it is nothing directly to do with teaching English, bad spelling, I am convinced, is often due to the fact that children in the primary classes are not trained in careful observation. They are not in the habit of looking at a thing carefully and seeing exactly what it is like. We know this happens in drawing where so often a child tries to draw, not what he sees, but what he knows is there. So the first thing to be done to improve English spelling is to train small children to observe properly.

Assuming that some attempt to do this is made, we still have to determine how we are to go about teaching spelling. It is certainly not satisfactory, with most pupils, however good their powers of observation, to pay no systematic attention to the learning of spelling. The first thing I would like to suggest is that a fair amount of drill work be done during the first two years of work at English. I think it is not too much to demand from a first-year class in English that they should be able to spell all the words that are used in their books for that year, or at any rate all except the most uncommon ones. If drill work is done regularly, this will not be an undue burden. But it is not enough that there should be oral work. Pupils must get plenty of practice in writing words also. This they do get, in any case, in transcription, but special attention can be given when transcription is being done, to sentences containing difficult

words. If in the first two years pupils get a good grounding in spelling, the difference will be very marked as they go higher up the school.

As far as oral work is concerned interest in spelling may be created by using some of the spelling games that have been described in this book. But we must always remember that oral work in spelling is not enough. We must have writing practice, or what is learnt orally will not carry over.

It is often claimed that dictation is a way of teaching spelling. This is obviously quite a mistaken idea. Dictation is more likely to be a way of teaching misspelling than of teaching spelling. Dictation is a method of testing, nothing more. It tests whether a pupil can hear properly what is said, whether he can recognize the words that the teacher uses, and whether he can spell those words. But it does not teach spelling. The spelling is, or should be, taught and learnt before the dictation is given. Then, from the dictation, the teacher can see the result of the learning and teaching.

'While dictation may incidentally be a means of testing spelling, it cannot in itself be a means of teaching spelling. The chief use of a dictation lesson is to afford the pupils a training in careful listening and comprehension and in careful writing at a reasonable speed. Passages for dictation should usually be chosen not on account of the difficult words that they contain, but because of the interest or merit which they have in themselves and because they may be wanted for use afterwards in class.'<sup>1</sup>

Transcription is what is needed for teaching spelling. When the child is doing transcription he is, of course, practising writing, but he is also learning the spelling of the words he is writing. Sight and move-

<sup>1</sup> *The Primary School* (Board of Education), pp. 160-1.



ment both help his memory and sound can also do so if he spells the word over as he writes it out. But when using transcription the teacher must see to it that no mistakes are made. It is obviously worse than useless to allow words to be transcribed wrongly. From doing transcription the pupil can learn to observe carefully and escape the careless habits that so many seem to manage to cultivate. But this will only happen if the teacher insists on absolute perfection in spelling when transcription is being done. This is not impossible.

Transcription also comes in when spelling mistakes are being corrected. A great deal can be done here. When a spelling mistake is made and corrected, the pupil should have to write it out correctly five or six times. Here again the teacher must see that his pupils develop the habit of carefully looking up the correct spelling and do not get into the habit, as some will if left to themselves, of substituting a fresh mistake for the first one.

Another good plan which can be used when dealing with mistakes is for each pupil to have a spelling book of his own. This is a small note-book with a couple of double pages for each letter of the alphabet. The pages can be cut at the edge and the letters printed on their pages so that a letter may be turned up easily. Whenever a pupil makes a mistake in spelling, he writes the word correctly on the page under the letter with which the word starts. Thus 'believe' will be written on the page headed 'B', and so on. The pupil thus gradually gets a list of the words in which he has made mistakes. Every now and then he can go over the words in his book and the method ensures that he is concentrating on words with which he has had trouble. The teacher also can call for the spelling book every now and then and test the pupil on the words in it. He has also to see that words are

written down correctly. The pupil keeps his spelling book with him all the time and has it with him every day. He writes down every mistake he makes in English spelling, wherever it occurs, and so must have the book with him all the time. The teacher also will call for the book at any time. I have found that this method does help with spelling if it is carried out faithfully. Like everything else it needs careful supervision by the teacher.

Another device which is useful is for the part of a word where the mistake has been made to be written in some special way when the word is written correctly in the spelling book or in the exercise book. For example if a mistake has been made in spelling the word 'from' as 'frome' then the last letter of the word can be written in a different coloured ink. This means that a good deal of time is taken and usually different coloured ink is not available at the moment it is required. But the last letter may be underlined, or a circle may be drawn round it. Or it may be written bigger than the rest of the word, as 'fromm', 'fro(m)' or 'froM'. To take another example, 'receive' is mis-spelt 'recieve'. This may then be written out as 'receive' or 'rec(ei)ve' or 'recEive'. Any device may be used which will draw attention to the correction of the part which was wrongly spelt so as to impress the correct version on the memory.

For English pupils good spelling usually comes from wide reading. The more reading that is done the better the spelling will be. This is true also of Indian boys learning English, but they naturally read very much less English than English boys do, and hence the necessity for other, more systematic, methods being used. But the spelling difficulty will become less if more reading is done.

To sum up: 'It is essential that pupils who do not naturally observe the form of words while reading



them should be specially trained in concentration. Moreover, mistakes in spelling can best be corrected by making the pupil transcribe many times the word that is wrongly spelt. Weakness in spelling is due to many causes, but the majority of pupils that are good at spelling appear to see the word in the mind's eye, and the practice of writing the word assists this mental sight. Those pupils whose ability to remember through visual images is abnormally low sometimes have a compensating advantage in a special aptitude for recalling muscular or aural impressions. A skilful teacher will contrive to provide appropriate means of appeal to this minority of pupils, whose inability to learn through visual images is an especially serious handicap to them in learning to spell. The pupil should learn to spell the words that are within the range of the vocabulary he uses, or of the literature that he is reading, and should not learn lists of unrelated words. Any attempt to teach spelling otherwise than in connexion with the actual practice of writing or reading is beset with obvious dangers. The formal teaching of spelling becomes, therefore, mainly the elimination of errors in written composition. The most common errors that have occurred in the class essays may be pointed out to the whole class, just as in class teaching words that are new to the vocabulary of children will be written down so that they may learn the form as well as the sound of them. When formal teaching is necessary in connexion with the pupils' errors, words that are connected in meaning should be associated together rather than those that are connected in form. For example, with young children a little ingenuity will often reveal reasons for spelling which will help to differentiate words that are similar in form: thus, their is related to they; there, to here; has, to have.<sup>1</sup>

<sup>1</sup> *The Primary School* (Board of Education), p. 160.

## REVISION WORK

IN a subject such as English the matter of revision is very important. It is the more important because of the paucity of opportunities that most pupils have of using what they have learnt. Actual speaking and writing of English is, of course, revision work. When the pupil writes a paragraph, he is using over again constructions and words that he has previously learnt. He is using some new ones too, but the greater part of his work is using what he has previously learnt, and so is revision work. But this kind of revision work which is done incidentally, as it were, is not enough. All through the classes where English is taught we should devote a considerable amount of time to definite revision work. Sometimes teachers, especially new teachers, do not realize this. They think that the class has done certain things, has learnt certain constructions, and that the pupils know them. Perhaps at the time this impression is more or less correct. A majority of the class do know them when the lesson or lessons are finished. But if the teacher then thinks that nothing more need be done till it gets near the end of the term, when he will put in a week revising the work done during the term, he will find that he will be grievously disappointed. Most of his pupils, unless they have had sense enough to revise for themselves, will have a very hazy knowledge of what was formerly fairly well known. It is not enough to leave revision to the last week of the term.

Revision work must be going on constantly. This is over and above the incidental revision work to which I have referred. We must, with all classes learning English, have definite and properly planned revision work right through the term. There must



be periods for revision work each week and opportunities given to pupils to revise out of school, in study periods, or as part of their homework. Often the mistake is made with upper classes of continually giving fresh work to be prepared every day, with no opportunity to revise what has been done. This means that if a pupil wishes to revise he has to find extra time for it, and this usually means that it is not done. There must be pauses when pupils get time and opportunity to revise.

In revision work the pupil needs help and guidance just as he does in ordinary work. It is not enough to say to the class, 'Revise the last ten pages for tomorrow.' Half the pupils will probably spend their time on work from which they get very little benefit. This is another advantage of the use of assignments. By means of assignments, the pupil can easily pick out the things that are of greatest importance. He also has certain definite things to go over and is not left with a vague 'so many pages' to be gone through. If correction work is properly done, and the method recommended of leaving a page blank for corrections is adopted, this also helps with revision work. The pupil is able quickly to see the mistakes he made and how they were corrected. Thus he is able to concentrate on the things which need special attention.

The spelling books and idiom and usage books recommended are also of great help in revision work. If a pupil has kept a spelling book faithfully, he is then able quickly to go over the words in which he made mistakes. Thus his revision work is given point and definiteness and he does not waste time going over things which he knows and which do not need revision. The same applies to the idiom books. He has in them, in convenient compass, a number of useful constructions which have been found difficult

or which he did not know, and this list can then be quickly revised. The practice which often prevails, of having one note-book for all notes taken in English lessons, is not a good one from the point of view of efficient revision work. It takes time to pick out things that need to be revised. Often they are taken down wrongly, and often badly written. When a special book for usages and idioms is kept, the teacher can go over it occasionally to see that there are no mistakes and so the pupil has a reliable record from which he can easily and quickly revise.

Translation work is often very good for revision, especially revision of those idioms and usages where there is a difference between the English usage and that of the mother-tongue, such as a difference in preposition. But translation can be used for revision work of all kinds, in usage, idiom, grammar and composition. Such things as the use of direct and indirect speech, punctuation, formation of questions, and so on, can be revised by means of translation.

In the lower classes, during the first two years of learning English, there should be continual revision in oral work. Pupils beginning English naturally find it very easy to forget what they have learnt, and it is necessary to do a great deal of revision work till elementary knowledge gets firmly fixed in the mind. This is necessary with such drill work as has to be done in grammar until the reproduction of the form becomes habitual. It is necessary with spelling, with sentences learnt by heart. Pupils may be able to say a sentence perfectly one day and have great difficulty with it a week later unless it is revised. Thus all sentences and constructions which are likely to be commonly used should be carefully revised. The important thing to remember is that this revision should be constantly going on.

A good method of revision is that of having regular



fortnightly tests. These tests do not need to be formidable. They need not take up more than a period at most. Sometimes half a period will be enough. But the fact that these tests are held is a spur to revision by the class, and also gives them time to do revision instead of going on to new work. At least they have one period's breathing space. If such tests are held regularly, internal examinations lose a great deal of their frightening power. An examination comes to be looked on as a matter of course. A record of the marks gained in these tests may be kept and included in the total marks awarded after the examination at the end of the term. If some such procedure is adopted, there is an added incentive for pupils to take seriously their revision work for the tests.

Such tests may be of the new type; that is, tests where pupils are required to give short answers which can be marked objectively. Such questions as filling in the right word in blanks, giving the opposites of words, giving words of the same derivation as given words, saying whether a given sentence is correct or not, choosing the correct translation for a given sentence in the mother-tongue from several translations offered, giving different parts of verbs, correcting sentences, and so on, may be given. This cannot be done always, but now and again such a test forms an interesting variation and also tests very well the work that has been done.

## XVI

### TYPES OF EXERCISES

THE following are some different types of exercises which will be found useful both for written and for oral work.

#### A. EXERCISES TO TEST COMPREHENSION

1. Translation into the mother-tongue.
  2. Questions asked on the subject-matter of what has been read. This is a simple matter, but one to which too much attention cannot be paid.
  3. Some statements are framed in connexion with the subject-matter of a paragraph or a lesson. Some of these statements are correct, according to what is given in the paragraph or lesson, and some are incorrect. The pupil has to pick out which are correct and which are incorrect.
  4. Two lists are made, one of questions and one of answers. Both questions and answers have reference to the subject-matter of what has been read. Pupils are required to match the correct answers with the questions.
  5. Sentences are given in which there are blanks into which one or several words are to be filled in order that the completed sentence may give a correct meaning according to the paragraph or lesson read.
  6. Something or some place mentioned or described in the paragraph or lesson is selected and several sentences describing this thing or place are framed without actually mentioning it. Pupils are required to find what is described after reading the sentences.
  7. Framing a title for a paragraph.
  8. Making a summary or precis of a paragraph.
- (See Chapter XII.)



## Examples of Exercises Nos. 3, 4, 5, 6.

*Paragraph :*

Now with the Persian wheel, on the other hand, you need no other able-bodied man than yourself. A child, or an old man, or a cripple can drive the bullocks round while you attend to the fields. Your annual saving would therefore be one hundred and seventy-five less forty which is one hundred and thirty-five. 'And this is not all, Father,' said Abdul, who was proud of being able to tell all that he had learned. 'Since you have to hire no one to help you with the Persian wheel, you can use it at any time of the day or night, and at any time of the year. Thus you are master of your fields and can grow whatever you like. You can grow melons or chillies or vegetables or whatever you think will pay you best.'<sup>1</sup>

3. If the following sentences are correct according to what you have read in the paragraph write 'Yes' after them. If they are incorrect write 'No'.

- (i) A Persian wheel helps us to earn more money.
- (ii) A Persian wheel needs two men to work it.
- (iii) We can use a Persian wheel only in the day-time.
- (iv) We can use a Persian wheel in any season.
- (v) When we use a Persian wheel we cannot grow melons.

4. Match the following questions with the correct answers.

*Questions**Answers*

- |  |                              |
|--|------------------------------|
| (i) How many do you need to work a Persian wheel ? | One hundred and thirty-five. |
| (ii) What was Abdul proud of ?                     | No one.                      |

<sup>1</sup> Village Readers (Combined edition) Book V (O.U.P.), p. 114.

## Questions

## Answers

- (iii) How many rupees do you save in a year? Knowledge.  
 (iv) Whom do you have to hire? One.

5. Fill in the blanks in the following to make the meaning correct according to what you have read.

- (i) Every year you would . . . one hundred and thirty-five rupees.  
 (ii) The bullocks which work a Persian wheel can be driven by . . . .  
 (iii) You can use a Persian wheel at . . . .

6. What is described by the following sentences? You have read about it in this paragraph.

He can work a Persian wheel.

By using him we save hiring a strong man.

Some part of his body has been injured.

What is he?

## B. EXERCISES OF SELECTION

1. Choose from among the words in brackets the opposites of those italicized in the sentences before the brackets, and finish the sentences using the words you choose.

The woman was very *beautiful* but her . . . (tall ; ugly ; fat ; strong)

Our village is always *clean*, but yours . . . (small ; poor ; dirty)

Wherever we find *many* people we also find . . . (several ; all ; few ; no)

This exercise is *well* written while that . . . (hastily ; carelessly ; badly)

2. From the following lists of adjectives pick out the ones which suitably describe the nouns at the head of the lists, and the ones which are unsuitable, and say why they are suitable or unsuitable.



*Table*

wooden

woollen

learned

square

*Train*

invisible

rapid

late

generous

## C. EXERCISES OF COMPLETION

1. Fill in the blanks in the following sentences with the right words chosen from the list given.

from ; for ; on ; with ; of

Do you agree . . . what I say ?

They made an attack . . . the city.

Has your brother paid . . . your books ?

Don't be afraid . . . the dog.

You can see that this is different . . . that.

2. Fit the following words into the blanks in the sentences so that the sentences may make sense.

overflowing ; blowing ; having ; leaving ; getting

Tomorrow they will be . . . for Lahore.

The wind is . . . hard today.

How do you know that you are . . . a prize ?

The stream is . . . its banks.

We are . . . a very good game.

3. Fit the following predicates to the sentences that follow them so that a correct sentence is made.

*Predicates :*

are usually healthy.

is eight miles away.

have all gone.

can never be successful.

is always in trouble.

*Sentences to be completed :*

The village to which we are going . . . .

The birds that I saw . . . .

Those who are not punctual . . . .

A lazy boy . . . .

Boys who play games . . . .

(A variation of this exercise is to give a list of 'who' clauses which have to be fitted into the correct sentence, a list of incomplete sentences being given.)

4. Fill in the blanks in the following sentences. You must choose the words with which to complete the sentences from the list given.

swim; writing; he; chicken; end; spring

As *birds* are to *fly*, so are *fishes* to . . . .

As *lion* is to *cub*, so *hen* to . . . .

As *first* is to *last*, so is *beginning* to . . . .

As *we* is to *I*, so is *them* to . . . .

As *winter* is to *autumn*, so is *summer* to . . . .

As *book* is to *reading*, so is *pen* to . . . .

(This may be followed by setting the class to invent a number of such comparisons themselves.)

#### D. EXERCISES OF SUBSTITUTION

1. In the following sentences certain groups of words have been italicized. From the list of words given, choose the word which in each case has the same meaning as the group of words italicized, and substitute that word for the group in the sentence. Write out the sentence with the word chosen.

replied; returned; improve; cure; audience;  
together

He was trying to *make his sick father better*.

Their father said that he had *given them an answer* already.

The *people who were listening* became very excited.

They were trying to *make the condition of the village better*.

He found that his brother had *come back*.

The two boys reached school *at the same time*.

(The same sort of exercises may be given, using the opposite process; that is, substituting phrases for



underlined words, as 'little by little' for 'gradually', and so on.)

2. Write out the following sentences without using any of the pronouns which are italicized. Put in the nouns for which they stand instead of them.

(i) The boy saw *his* teacher coming with *his* book in *his* hand, from which *he* intended to read something to the class.

(ii) The captain said to *his* team, 'I want *you* to play as fast a game as *you* can, because *our* opponents have not had the training *they* ought to have had, as *their* captain has had sickness in *his* home.'

(The reverse exercise may also be given, putting in all the nouns and requiring the class to substitute the correct pronouns.)

#### E. MISCELLANEOUS EXERCISES

1. The class are asked to write out the conversation which they think would take place under certain circumstances, either between two characters in the reader, or between two characters in some imagined situation (such as between a man who has lost his way and a person he has met on the road, from whom he is asking how to get to his destination).

2. The class are asked to describe what happened in an imagined situation. (As, for instance, the teacher says: 'Here is a chair with a broken leg. You do not know that the leg is broken. The chair looks all right. You sit on it. Describe what happens.')

3. The class are given an 'If I were' story to write. These may be of different kinds. There is the 'If I were an anna' type where the pupils have to write the autobiography of some well-known object. Then there is the type where the pupils are told to imagine that they are one of the characters

in the reader or book they are reading, and are asked to describe what they would have done in similar circumstances, some one incident being singled out for this treatment. This can be varied by asking the class to describe what would have happened in certain incidents in their readers if certain things in connexion with the incident in question had been changed. Another type of the same exercise is to give the class a story up to a certain point and then tell them to finish it as they think best.

4. The class are asked to write a story they have heard, or make up a story, which illustrates some saying or proverb.

5. The class are asked to write a letter describing some imagined situation ; as, for example : ' You meet a friend who, for some reason that you do not know, will not have anything to do with you. Write a letter to him after you have got home.' (or) ' You are forced to leave school. Write a letter to the Headmaster explaining why you have to do so.'

6. The class are asked to find the synonyms or opposites in the paragraph or page they have been reading for certain words which are given. These words may also be used in sentences. If pupils are asked to use words in sentences, the teacher should always insist that the sentences give some clue to the meaning and that they be complex sentences.

7. The class are asked to use words such as 'light', 'miss', in as many different ways and with as many different meanings as possible. Pupils may make charts of the more important of such words showing their different usages, with equivalents in the mother-tongue. Of the same nature is the exercise where a word is used as different parts of speech in different sentences.

8. Pupils may be asked to make a substitution



table<sup>1</sup> for themselves. (This table should be a compound one.)

9. If the exercise of putting a passage into simple English is given, it may sometimes be given in the following form: 'Put the following passage into simple English which a third-year student would understand. When you have written your answer, read it to a third-year student and see whether he understands it or not. If he does not, then do it again until he does.'

10. A list of words which are more or less connected with the subject-matter of some part of the reader is given. The class are required to write a paragraph on some subject using the given words in the paragraph which they write.

11. The class are asked to explain the difference between two words such as 'eager' and 'earnest'; 'host' and 'guest'. In such an exercise they should always be required to use the words in sentences which will bring out the difference.

12. The exercises suggested in Chapter VI may be referred to.

These exercises are by no means exhaustive. They are simply suggestive of the sort of exercise, written or oral, which is useful and interesting. Exercises are a means to an end, and the end is speaking and writing correct English. In connexion with all work, there are five habits to which Dr Ballard refers in his *Fundamental English*, Book IV. They are habits which every teacher should do his best to inculcate in his pupils, and the cultivation of which will go a long way towards helping the pupil to attain his object. They are as follows:

1. *The Dictionary Habit.* Pupils should be trained to use a dictionary constantly (the *Little Oxford*

<sup>1</sup>See Chapter IV.

*Dictionary* is good and cheap) when doing their exercises and when preparing their work.

2. *The Correction Habit.* The teacher should carefully correct every exercise handed in and it should be part of the next exercise for the pupils to re-write sentences that have been wrong, and to correct mistakes. Unless this is insisted on, the exercises will lose a great deal of their value.

3. *The Revision Habit.* Pupils should be trained to go over what they have written and to revise. If this is done some little while after it has been written, so much the better. If the exercise is written in the evening, it should be revised the next morning.

4. *The Note-book Habit.* Pupils should keep note-books in which important constructions and idioms are collected. At the end of the note-book each pupil may make a list of the words he has spelt wrongly in his exercises. The list will gradually grow, but its growth should be slower and slower. It is also useful for pupils to make charts of usages, especially of the use of prepositions and the verbs they are used with.

5. *The Questioning Habit.* The teacher must do his best to persuade his pupils to ask questions. There are often corrections in their exercises which they do not understand, and they should not be satisfied until they have got to the bottom of the matter. A questioning child is the sign of good teaching.



## APPENDIX I

### TEXT OF ASSIGNMENTS IN CHAPTERS VII, VIII & X

#### I. TELEGRAMS AND BUSINESS LETTERS <sup>1</sup>

IN most towns and in some big villages you will find, not only a post office where you can post letters and buy stamps, but also a telegraph office. From a telegraph office you can send news quickly to all parts of the country on electric wires, that is to say, to any place which also has a telegraph office. A telegram costs more to send than a letter does, and so people usually send telegrams only when their news is important, or when they want an answer quickly. If you send a letter, which has to go by train, to a town in a distant part of India, you would probably not get your answer for several days. But a message sent early one morning over the telegraph would arrive within a few hours, and you ought to get the answer the same evening. The usual charge for telegrams is an anna a word, so unless you do not mind how much it costs you, you must write your message as shortly as possible, and only use as many words as are quite necessary to make your meaning clear.

#### II. OUR INDIA <sup>2</sup>

What shall we put at the head of our list of valuables? I suggest we don't be modest and put—OURSELVES. A great thinker and lover of humanity, an Englishman named Ruskin—whose little book

<sup>1</sup>*The New Method Indian Readers*, Book III. By H. G. Wyatt, M.A., I.E.S. Published by Rai Sahib M. Gulab Singh & Sons. See assignment on pp. 76-8.

<sup>2</sup>Reprinted from p. 18 of *Our India*—1953 by permission of the author and the Oxford University Press. See assignment on pp. 77-8.

*Sesame and Lilies* you will perhaps read at school or college—was never tired of insisting that happy, healthy people are the most valuable things a country can possess. And he was right.

Think what tremendous strength and energy to make and to move things, what great power—Man-power—its huge population of nearly 40 crores gives to India.

Of its people, it can be said without fear of being accused of boasting that, all in all, they are not inferior in intelligence to any other race and that they have a glorious civilization and an ancient culture behind them. The hot climate no doubt makes for physical slackness and lessens efficiency. But there have been occasions when Indians have been put to work alongside people of other races on a footing of equality and they have held their own very well. This has been happening, for instance, on the farms and orchards of California in the United States of America and in the logging camps and lumber mills of Oregon and Washington and of British Columbia in Canada. There Indians have proved themselves as efficient at work as Americans, Canadians, Mexicans, Chinese, and Japanese. And, as we have already seen, along with quality we have infinite variety.

### III. THE CHARGE OF THE LIGHT BRIGADE <sup>1</sup>

#### 1

Half a league, half a league,  
Half a league onward,  
All in the valley of Death  
Rode the six hundred.

<sup>1</sup> See assignment on pp. 86-8.



'Forward, the Light Brigade !' 5  
 Charge for the guns !' he said ;  
 Into the valley of Death  
     Rode the six hundred.

## 2

'Forward, the Light Brigade !'  
 Was there a man dismay'd ? 10  
 Not tho' the soldier knew  
     Someone had blunder'd :  
 Their's not to make reply,  
 Their's not to reason why,  
 Their's but to do and die : 15  
 Into the valley of Death  
     Rode the six hundred.

## 3

Cannon to right of them,  
 Cannon to left of them,  
 Cannon in front of them 20  
     Volley'd and thunder'd :  
 Storm'd at with shot and shell,  
 Boldly they rode and well,  
 Into the jaws of Death,  
 Into the mouth of Hell 25  
     Rode the six hundred.

## 4

Flash'd all their sabres bare,  
 Flash'd as they turn'd in air,  
 Sabring the gunners there,  
 Charging an army, while 30  
     All the world wonder'd :  
 Plunged in the battery-smoke  
 Right thro' the line they broke ;  
 Cossack and Russian  
 Reel'd from the sabre-stroke 35  
     Shatter'd and sunder'd.  
 Then they rode back, but not,  
     Not the six hundred.

## 5

Cannon to right of them,  
Cannon to left of them, 40  
Cannon behind them,

Volley'd and thunder'd :  
Storm'd at with shot and shell,  
While horse and hero fell,  
They that had fought so well 45  
Came thro' the jaws of Death  
Back from the mouth of Hell,  
All that was left of them,  
Left of six hundred.

## 6

When can their glory fade ? 50  
O the wild charge they made !

All the world wonder'd.  
Honour the charge they made !  
Honour the Light Brigade,  
Noble six hundred ! 55

IV. THE LANDING OF THE PILGRIM FATHERS <sup>1</sup>

## 1

The breaking waves dash'd high  
On a stern and rock-bound coast,  
And the woods against a stormy sky  
Their giant branches toss'd ;

## 2

And the heavy night hung dark, 5  
The hills and waters o'er,  
When a band of exiles moor'd their bark  
On the wild New England shore.

## 3

Not as the conqueror comes,  
They, the true-hearted came : 10

<sup>1</sup> See assignment on pp. 89-91.



Not with the roll of the stirring drums,  
And the trumpet that sings of fame ;

## 4

Not as the flying come,  
In silence and in fear ;—  
They shook the depths of the desert gloom 15  
With their hymns of lofty cheer.

## 5

Amidst the storm they sang,  
And the stars heard and the sea ;  
And the sounding aisles of the dim woods rang 20  
To the anthem of the free !

## 6

The ocean eagle soar'd  
From his nest by the white wave's foam ;  
And the rocking pines of the forest roar'd—  
This was their welcome home !

## 7

There were men with hoary hair 25  
Amidst that pilgrim band ;—  
Why had *they* come to wither there,  
Away from their childhood's land ?

## 8

There was woman's fearless eye,  
Lit by her deep love's truth ; 30  
There was manhood's brow serenely high  
And the fiery heart of youth.

## 9

What sought they thus afar ?  
Bright jewels of the mine ?  
The wealth of seas, the spoils of war ?— 35  
They sought a faith's pure shrine !

## 10

Aye, call it holy ground,  
The soil where first they trod.

They have left unstain'd what there they found—  
Freedom to worship God. 40

## V. STATEMENTS AND QUESTIONS <sup>1</sup>

The word *state* means *say*. *Statement* means *saying*.  
*Rama came* is a statement. You *state* or *say* that  
he came.

*Birds sing* is a statement.

*Seeta will go* is a statement.

The word *question* means *asking*.

*Did Rama come?* is a question. You *ask* if Rama  
came.

*Do birds sing?* is a question.

*Will Seeta go?* is a question.

The mark *?* is always put at the end of a question.  
You may call it the *Question Mark*.

Many statements may be turned into questions,  
and many questions may be turned into statements,  
in this way :

### Statements

Trees grow.  
Flowers smell sweet.  
They will come here.  
She sat down.

### Questions

Do trees grow ?  
Do flowers smell sweet ?  
Will they come here ?  
Did she sit down ?

## VI. NOUNS. NUMBER <sup>2</sup>

### *Singular and Plural*

Nouns have two numbers: the *Singular* which  
means *one*, and the *Plural* which means *more than*  
*one*.

There are three kinds of Nouns—*Proper*, *Com-*  
*mon*, and *Abstract*.

A *Proper Noun* is the name of a person, or country,  
or city, or mountain, or river, e.g. :

<sup>1</sup> See pp. 108-13.

<sup>2</sup> See pp. 113-15.



Gopal, Bengal, Poona, Kailas, Indus.

These nouns have no plural form.

A *Common Noun* is the name of a common thing, or of a class of persons of whom there are many, e.g. king, man, book, city, river. There are many kings, men, books, cities, and rivers in the world. All these nouns have both a singular and a plural form.

One kind of common noun is called *Collective*, such as *army*, *flock*, which are collections of living beings looked at as *one group*. It is true that the word *army* means many men, more than one man. But they all form *one group* of men, and so the term *army* is singular. But as there are many armies in the world, the word has a plural form as well. All collective nouns have both a singular and a plural form, like other common nouns.

An *Abstract Noun* is the name of something which we cannot see by itself, or hear, or touch, or taste, or smell, but only think of in our mind, i.e. the name of thought or idea, such as *joy*, or *truth*, or *whiteness*. Most of these nouns have plural forms, e.g. *joys*, *truths*, but a few are not used in the plural, e.g. *whiteness*, *blackness*.

There are several ways of forming the plurals of common nouns. The usual way is by adding *s* or *es* to the singular. We may call these ways *rules*. The nouns which follow these rules are said to have regular plurals; other plurals are called irregular.

## APPENDIX II

### VERB PATTERNS

[The following system of 'verb patterns' has been worked out by Mr A. S. Hornby, formerly of the Institute for Research in English Teaching, Department of Education, Japan. He has very kindly given me permission to include them in this book, and I think that a careful use of them will be found to be as beneficial in India as they have been found to be in Japan.]

One who is learning English as a foreign language is apt to form sentences by analogy. This is a habit which may at times lead him into error. He sees sentences of the type, 'Please tell me the meaning', 'Please show me the way' (i.e. P 19 in the patterns given below, an indirect object followed by a direct object). By analogy he makes the incorrect sentence 'Please explain me the meaning' (instead of 'Please explain the meaning to me'). He sees the sentences 'I intend to come', 'I propose to come', 'I want to come', and 'I hope to come', and by analogy he makes the sentence 'I suggest to come' (instead of 'I suggest that I should come'). He sees such sentences as 'I asked him to go', 'I told him to go', and 'I wanted him to go', and by analogy he makes the sentence 'I proposed him to go' (instead of 'I proposed that he should go') or 'I suggested him to go' (instead of 'I suggested that he should go'). He notes that 'He began to talk about the matter' means almost the same as 'He began talking about the matter' and concludes wrongly, that 'He stopped to talk about the matter' means the same as 'He stopped talking about the matter'.

Such misapprehensions are natural. The ordinary grammar and dictionary fail to elucidate these points.



But if these verb patterns are learned, and if the teacher, whenever a new verb is met with, tells his pupils which pattern it belongs to, then the work of pupils will gain very greatly in accuracy of construction and expression. It is essential of course that the patterns should be thoroughly learned. The pupil should have a small 'verb book' in which he enters every verb he comes across, in alphabetical order, with the pattern to which it belongs. Then when in doubt as to how to use a verb he has only to turn up his book.

Teachers will find it well worth while to give some time to practise with these different forms. Exercises in substitution, using different verbs taking the same pattern, may be given. Translation work may also profitably be based on the patterns. Once they have become well known they are of great value in correction work. When a wrong construction is used with a verb, the teacher simply notes the number of the right pattern in the margin of the exercise book.

## SUMMARY OF VERB PATTERNS

Patterns 1 to 19 indicate what are usually called *transitive* uses of verbs. Patterns 20 to 25 indicate what are usually called *intransitive* uses.

- P 1....Vb. × Direct Object
- P 2....Vb. × (not) to × Infinitive, etc.
- P 3....Vb. × Noun or Pronoun × (not) to × Infinitive, etc.
- P 4....Vb. × Noun or Pronoun (to be) × Complement
- P 5....Vb. × Noun or Pronoun × Infinitive, etc.
- P 6....Vb. × Noun or Pronoun × Present Participle
- P 7....Vb. × Object × Adjective
- P 8....Vb. × Object × Noun
- P 9....Vb. × Object × Past Participle
- P 10....Vb. × Object × Adverbial
- P 11....Vb. × *that*-clause
- P 12....Vb. × Noun or Pronoun × *that*-clause
- P 13....Vb. × Conjunctive × to × Infinitive, etc.
- P 14....Vb. × Noun or Pronoun × Conjunctive to Infinitive, etc.
- P 15....Vb. × Conjunctive × Clause
- P 16....Vb. × Noun or Pronoun × Conjunctive × Clause
- P 17....Vb. × Gerund, etc.
- P 18....Vb. × Direct Object × Preposition × Prepositional Object
- P 19....Vb. × Indirect Object × Direct Object
- P 20....Vb. × (for) × Complement of Distance, Time, Price, etc.
- P 21....Vb. alone
- P 22....Vb. × Predicative
- P 23....Vb. × Adverbial Adjunct
- P 24....Vb. × Preposition × Prepositional Object
- P 25....Vb. × to × Infinitive



## PATTERN 1

Verbs marked P 1 may be used with a simple direct object which is a noun, pronoun or determinative. (cf. P 17 for the use of gerunds.)

Examples :

	Subject × Verb	Direct Object
1	<i>He cut</i>	<i>his finger.</i>
2	<i>We saw</i>	<i>your brother.</i>
3	<i>We have already had</i>	<i>breakfast.</i>
4	<i>He does not like</i>	<i>cold weather.</i>
5	<i>We always do</i>	<i>that.</i>
6	<i>I want</i>	<i>six.</i>
7	<i>We lit</i>	<i>a fire.</i>
8	<i>They were throwing</i>	<i>stones.</i>
9	<i>A baby cannot dress</i>	<i>itself.</i>
10	<i>He laughed</i>	<i>a merry laugh.</i>
11	<i>She dreamed</i>	<i>a curious dream.</i>
12	<i>She smiled</i>	<i>her thanks.</i>
13	<i>I dug</i>	<i>a hole.</i>

## PATTERN 2

Verbs marked P 2 may be followed by (not) to and an infinitive. The to × infinitive is usually regarded as the object of the verb. For examples of intransitive verbs (i.e. *be*, *happen*, *come*) followed by to × infinitive, see Pattern 25. cf. P 17B.

Examples :

	Subject × Verb	(not) to × Infinitive, etc.
1	<i>He wants</i>	<i>to go.</i>
2	<i>I have promised</i>	<i>to help them.</i>
3	<i>They decided</i>	<i>not to go.</i>
4	<i>Did you remember</i>	<i>to shut the windows ? <sup>1</sup></i>
5	<i>He agreed</i>	<i>to pay for it.</i>
6	<i>Have you</i>	<i>to go to school today ?</i>
7	<i>Would you care</i>	<i>to go for a walk ?</i>
8	<i>He pretended</i>	<i>not to see me.</i>

<sup>1</sup> See remember in P 17A, example 3.

PATTERN 3

Verbs marked P 3 may be followed by a noun or pronoun and by (not) to and an infinitive. (cf. P 10 for sentences in which the to X infinitive is short for in order to X infinitive.)

Examples :

	Subject X Verb	Noun or Pronoun	(not) to X Infinitive
1	He wants	me	to be early.
2	I asked	him	not to do it.
3	I told	the servant	to open the window.
4	Please help <sup>1</sup>	me	to carry this box.
5	He likes	his wife	to dress well.
6	Your teacher expects	you	to work hard.
7	I warned	him	not to be late.
8	He allowed	the soldiers	to take him prisoner.
9	They have never known	him <sup>1</sup>	to behave so badly.

Note the passive construction :

3. The servant was told to open the window.
7. He was warned not to be late.

PATTERN 4

Verbs marked P 4 may be followed by a noun or pronoun to be (often omitted), and a complement. Sentences in P 4 may also be constructed in P 11.

Examples :

	Subject X Verb	Noun or Pronoun	(to be)	Complement
1	They believed	him	(to be)	innocent.
2	Do you consider	her	(to be)	honest?
3	I consider	it	(to be)	a shame.
4	Tom's teacher thinks	him	(to be)	the cleverest boy in the class.
5	We proved	him	(to be)	wrong.

<sup>1</sup>cf. examples 6 and 4 in P 5.



Note the passive construction :

1. *He was believed (to be) innocent.*
2. *Is she considered (to be) honest?*

Note the same sentences in P 11 :

1. *They believed (that) he was innocent.*
2. *Do you consider (that) she is honest?*

#### PATTERN 5

Verbs marked P 5 are used in a way similar to that in which verbs marked P 3 are used but with the important difference that *to* is omitted before the infinitive. (cf. Allow me to go. Let me go.) Those verbs in this pattern which are called verbs of perception (i.e. verbs of seeing, hearing, etc.) may also be used in P 6.

Examples :

	Subject × Verb	Noun or Pronoun	Infinitive, etc
1	<i>I made</i>		
2	<i>Let</i>	<i>him</i>	<i>do it.</i>
3	<i>We must not let</i>	<i>me</i>	<i>go !</i>
4	<i>They have never known<sup>1</sup></i>	<i>the matter</i>	<i>rest here.</i>
5	<i>I will have</i>	<i>him</i>	<i>behave so badly.</i>
6	<i>Will you help<sup>1</sup></i>	<i>him</i>	<i>do the work.</i>
7	<i>Would you have</i>	<i>me</i>	<i>carry this box ?</i>
8	<i>I heard</i>	<i>me</i>	<i>believe that ?</i>
9	<i>We saw</i>	<i>him</i>	<i>come in.</i>
10	<i>They felt</i>	<i>them</i>	<i>go out.</i>
11	<i>Watch</i>	<i>the house</i>	<i>shake.</i>
12	<i>Did any one notice</i>	<i>me</i>	<i>do it.</i>
		<i>the thief</i>	<i>leave the house ?</i>

Note the passive construction :

1. *He was made to do it.*
4. *He has never been known to behave so badly.*
9. *They were seen to go out.*

In examples 8 to 12 P 6 might also be used. 'I saw him go out' means 'He went out and I saw

<sup>1</sup> cf. examples 9 and 4 in P 3.

him', and 'I saw him going out' means 'He was going out when I saw him'.

PATTERN 6

Verbs marked P 6 may be followed by a noun or a pronoun and a present participle. In the case of verbs of perception P 5 may also be used. (See the note on examples 8 to 12 above.)

Examples :

	Subject × Verb	Noun or Pronoun	Present Participle
1	<i>He kept</i>	<i>me</i>	<i>waiting.</i>
2	<i>I found</i>	<i>him</i>	<i>working at his desk.</i>
3	<i>They left</i>	<i>me</i>	<i>standing outside.</i>
4	<i>I heard</i>	<i>him</i>	<i>giving orders.</i>
5	<i>We watched</i>	<i>the train</i>	<i>leaving the station.</i>
6	<i>Do you feel</i>	<i>the house</i>	<i>shaking?</i>
7	<i>Can you smell</i>	<i>something</i>	<i>burning?</i>
8	<i>I saw</i>	<i>him</i>	<i>running off.</i>

Note the passive construction :

1. *I was kept waiting.*
4. *He was heard giving orders.*

PATTERN 7

Verbs marked P 7 may be followed by an object and an object complement which is an adjective.

Examples :

	Subject × Verb	Object	Adjective
1	<i>Don't get</i>	<i>your clothes</i>	<i>dirty.</i>
2	<i>The sun keeps</i>	<i>us</i>	<i>warm.</i>
3	<i>Get</i>	<i>yourself</i>	<i>ready.</i>
4	<i>Don't make</i>	<i>yourself</i>	<i>uneasy.</i>
5	<i>I found</i>	<i>the box</i>	<i>empty.</i>
6	<i>We painted</i>	<i>the door</i>	<i>green.</i>
7	<i>They set</i>	<i>the prisoners</i>	<i>free.</i>
8	<i>Can you push</i>	<i>the door</i>	<i>open?</i>
9	<i>The cold weather turned</i>	<i>the leaves</i>	<i>red.</i>
10	<i>He wished</i>	<i>himself</i>	<i>dead.</i>



Note the passive construction :

5. *The box was found empty.*
6. *The door was painted green.*
7. *The prisoners were set free.*

#### PATTERN 8

Verbs marked P 8 may be followed by an object and an object complement which is a noun.

Examples :

	Subject × Verb	Object	Noun
1	<i>They elected</i>	<i>him</i>	<i>king.</i>
2	<i>The people crowned</i>	<i>Richard</i>	<i>king.</i>
3	<i>They chose</i>	<i>Mr Smith</i>	<i>chairman.</i>
4	<i>We call</i>	<i>the dog</i>	<i>'Spot'.</i>
5	<i>They named</i>	<i>their son</i>	<i>Henry.</i>
6	<i>They made</i>	<i>Newton</i>	<i>President of the Royal Society.</i>
7	<i>They called</i>	<i>them</i>	<i>cowards.</i>

Note the passive construction :

1. *He was elected king.*
6. *Newton was made President of the Royal Society.*

#### PATTERN 9

Verbs marked P 9 may be followed by an object and a past participle.

Examples :

	Subject × Verb	Object	Past Participle
1	<i>You must get</i>	<i>your hair</i>	<i>cut.</i>
2	<i>Where did you have</i>	<i>them</i>	<i>printed ?</i>
3	<i>She had</i>	<i>a new dress</i>	<i>made.</i>
4	<i>Have you ever heard</i>	<i>Italian</i>	<i>spoken ?</i>
5	<i>His actions made</i>	<i>him</i>	<i>respected.</i>
6	<i>King Charles I had</i>	<i>his head</i>	<i>cut off.</i>
7	<i>The soldier had</i>	<i>two horses</i>	<i>shot under him.</i>

Note that in this pattern, the action named by the past participle may or may not be in accordance with the will of the subject.

## PATTERN 10

Verbs marked P 10 may be followed by an object and an adverb or an adverb phrase (including adverbial infinitives meaning *in order to . . .*). See also the notes on the adverbial participles above.

Examples :

	Subject × Verb	Object	Adverb, Adverb Phrases, etc.
1	<i>Put</i>	<i>it</i>	<i>here.</i>
2	<i>He took</i>	<i>his hat</i>	<i>off.</i>
3	<i>He has given</i>	<i>it</i>	<i>away.</i>
4	<i>Mr Smith showed</i>	<i>me</i>	<i>to the door.</i>
5	<i>We employed</i>	<i>her</i>	<i>as a cook.</i>
6	<i>They treat</i>	<i>their sister</i>	<i>as if she were only a servant.</i>
7	<i>He brought</i>	<i>his brother</i>	<i>to see me.</i>
8	<i>He took</i>	<i>the medicine</i>	<i>in order to get well.</i>
9	<i>They led</i>	<i>me</i>	<i>to believe that there was no danger.</i>
10	<i>I don't know</i>	<i>her</i>	<i>to speak to.</i>

Note the passive construction :

4. *I was shown to the door (by Mr Smith).*
6. *Their sister is treated as if she were only a servant.*

## PATTERN 11

Verbs marked P 11 may be followed directly by a *that*-clause.



## Examples :

	Subject × Verb	(that) × Clause
1	<i>I hope</i>	<i>(that) you will come.</i>
2	<i>I suppose</i>	<i>(that) you will be there.</i>
3	<i>He explained</i>	<i>(that) nothing could be done.</i>
4	<i>Do you think</i>	<i>(that) it will rain ?</i>
5	<i>He saw</i>	<i>(that) the plan was useless.</i>
6	<i>I suggested</i>	<i>(that) he should leave early.</i>

When a passive construction is used for sentences of this type, it may be used to anticipate the clause.

3. *It was explained that nothing could be done.*

5. *It was seen that the plan was useless.*

Note that with some verbs (e.g. *believe, hope, think, say*) it is possible to use *so* in place of an affirmative clause and *not* in place of a negative clause.

e.g. *So I noticed [said, thought, etc.]. I believe so.*

*I hope [think, believe, etc.] not.*

When *so* may be used, examples will be found with the verb entries.

## PATTERN 12

Verbs marked P 12 may be followed by a noun or pronoun and a *that*-clause.

## Examples :

	Subject × Verb	Noun or Pronoun	(that) × Clause
1	<i>I told</i>	<i>the man</i>	<i>(that) he was mistaken.</i>
2	<i>I warned</i>	<i>you</i>	<i>(that) he would be late.</i>
3	<i>We satisfied</i>	<i>ourselves</i>	<i>(that) the plan would work.</i>
4	<i>Please remind</i>	<i>him</i>	<i>(that) he must be here early.</i>

Note the passive construction :

*Has he been told [warned, reminded, etc.] that . . . ?*

Note the use of *so* in place of a clause (as in P 11).  
e.g. *I told you so! So I told you!*

PATTERN 13

Verbs marked P 13 may be followed by the conjunctives (except *why*) and *to* and an infinitive.

Examples :

	Subject × Verb	Conjunctive	to × Infinitive, etc.
1	<i>I wonder</i>	<i>how</i>	<i>to do it.</i>
2	<i>I do not know</i>	<i>what</i>	<i>to do.</i>
3	<i>He is learning</i>	<i>how</i>	<i>to swim.</i>
4	<i>She was wondering</i>	<i>which</i>	<i>to buy.</i>
5	<i>Will you find out</i>	<i>how</i>	<i>to get there?</i>
6	<i>You must remember</i>	<i>when</i>	<i>to begin.</i>
7	<i>I do not know</i>	<i>whether</i>	<i>to go or stay.</i>

PATTERN 14

Verbs marked P 14 may be followed by a noun or pronoun, a conjunctive (except *why*), and *to* and an infinitive.

Examples :

	Subject × Verb	Noun or Pronoun	Conjunctive	to × Infinitive, etc.
1	<i>We showed</i>	<i>him</i>	<i>how</i>	<i>to do it.</i>
2	<i>Please tell</i>	<i>me</i>	<i>which</i>	<i>to take.</i>
3	<i>Can you advise</i>	<i>me</i>	<i>which</i>	<i>to buy?</i>
4	<i>The patterns show</i>	<i>you</i>	<i>how</i>	<i>to make sentences.</i>
5	<i>Tell</i>	<i>me</i>	<i>whether</i>	<i>to come or not.</i>
6	<i>They told</i>	<i>him</i>	<i>when</i>	<i>to start.</i>
7	<i>Tell</i>	<i>her</i>	<i>what</i>	<i>to do.</i>

Note the passive construction :

1. *He was shown how to do it.*

6. *He was told when to start.*

Note that sentences in which this pattern is used may also be constructed in P 16.

e.g. *We showed him how he should do it.*



## PATTERN 15

Verbs marked P 15 may be followed by a clause introduced by a conjunctive. *If* is sometimes used instead of *whether*.

Examples :

	Subject × Verb	Conjunctive	Clause
1	<i>I wonder</i>	<i>why</i>	<i>he has not come.</i>
2	<i>I wonder</i>	<i>whether</i>	<i>he will come.</i>
3	<i>I do not mind</i>	<i>where</i>	<i>we go.</i>
4	<i>Do you know</i>	<i>who</i>	<i>he is ?</i>
5	<i>I do not care</i>	<i>what</i>	<i>you think.</i>
6	<i>Can you suggest</i>	<i>where</i>	<i>this ought to go ?</i>
7	<i>Please say</i>	<i>what</i>	<i>you want.</i>
8	<i>Nobody knows</i>	<i>whose</i>	<i>it is.</i>

## PATTERN 16

Verbs marked P 16 may be followed by a noun or pronoun and a clause introduced by a conjunctive.

Examples :

	Subject × Verb	Noun or Pronoun	Conjunctive	Clause
1	<i>Tell</i>	<i>me</i>	<i>what</i>	<i>it is.</i>
2	<i>Ask</i>	<i>him</i>	<i>where</i>	<i>he put it.</i>
3	<i>They asked</i>	<i>us</i>	<i>when</i>	<i>we should be back.</i>
4	<i>Can you tell</i>	<i>me</i>	<i>how</i>	<i>high it is ?</i>
5	<i>Can you inform</i>	<i>me</i>	<i>when</i>	<i>the train leaves ?</i>
6	<i>Please advise</i>	<i>me</i>	<i>whether</i>	<i>the children should climb the mountain.</i>

## PATTERN 17

Verbs marked P 17 may be followed by a gerund. The pattern is subdivided. In Group A (including compound verbs such as *keep on*, *go on*, *give up*), in those cases where the gerund may be replaced by an infinitive, a change of meaning results. In Group

B the gerund may be replaced by an infinitive without change of meaning. In Group C the gerund is equivalent to a passive infinitive.

Examples :

### Group A

	Subject × Verb	Gerund, etc.
1	<i>Please stop</i>	<i>talking.</i>
2	<i>He enjoys</i>	<i>playing tennis.</i>
3	<i>I remember</i>	<i>doing it.</i>
4	<i>Please excuse</i>	<i>my being so late.</i>
5	<i>Do you mind</i>	<i>staying a little longer ?</i>
6	<i>Do you mind</i>	<i>my staying a little longer ?</i>
7	<i>She couldn't help</i>	<i>laughing.</i>
8	<i>He keeps on</i>	<i>coming here.</i>
9	<i>They went on</i>	<i>working.</i>
10	<i>Has it left off</i>	<i>raining yet ?</i>

Notes :

1. cf. *We stopped to talk* (i.e. stopped doing something in order to talk.)

3. cf. *He never remembers to post my letters* (i.e. never remembers that he has letters of mine to post). (See P 2.)

5. i.e. *Will you please stay a little longer ?*

6. i.e. *Will you please allow me to stay a little longer ?*

### Group B

	Subject × Verb	Gerund, etc.
1	<i>He began</i>	<i>talking (= to talk).</i>
2	<i>He likes</i>	<i>swimming (= to swim).</i>
3	<i>I prefer</i>	<i>staying (= to stay) indoors on cold winter evenings.</i>
4	<i>I hate</i>	<i>refusing (= to refuse) every time.</i>
5	<i>He started</i>	<i>packing (= to pack) his books and clothes.</i>



## Group C

	Subject × Verb	Gerund (= Passive Infinitive)
1	<i>It wants</i>	<i>doing</i> (= to be done).
2	<i>Your work needs</i>	<i>correcting</i> (= to be corrected).
3	<i>That needs</i>	<i>explaining</i> (= to be explained).

## PATTERN 18

Verbs marked P 18 may be followed by a direct object, a preposition and a prepositional object (which may be a noun, pronoun, gerund or clause). The pattern is subdivided. In Group A the preposition is *to* or *for* and sentences in which this pattern is used may also be constructed in P 19. In Group B various prepositions are used and sentences made according to this pattern cannot be converted into sentences according to P 19.

Examples :

## Group A

	Subject × Verb	Direct Object	Prep.	Prepositional Object
1	<i>I gave</i>	<i>the money</i>	<i>to</i>	<i>my friend.</i>
2	<i>They told</i>	<i>the news</i>	<i>to</i>	<i>everybody they met.</i>
3	<i>We showed</i>	<i>the pictures</i>	<i>to</i>	<i>our teachers.</i>
4	<i>I don't lend</i>	<i>my books</i>	<i>to</i>	<i>anybody.</i>
5	<i>He offered</i>	<i>one</i>	<i>to</i>	<i>me.</i>
6	<i>I owe</i>	<i>ten pounds</i>	<i>to</i>	<i>my tailor.</i>
7	<i>Throw</i>	<i>that box</i>	<i>to</i>	<i>me.</i>
8	<i>Bring</i>	<i>that book</i>	<i>to</i>	<i>me.</i>
9	<i>I bought</i>	<i>some books</i>	<i>for</i>	<i>my brother.</i>
10	<i>Please save</i>	<i>one</i>	<i>for</i>	<i>me.</i>
11	<i>Did you leave</i>	<i>any</i>	<i>for</i>	<i>me ?</i>
12	<i>She has ordered</i>	<i>a new dress</i>	<i>for</i>	<i>herself.</i>

In P 19 the above sentences are as follows :

1. *I gave my friend the money.*
6. *I owe my tailor ten pounds.*

8. *Bring me that book.*
9. *I bought my brother some books.*
11. *Did you leave me any ?, etc.*

## Group B

	Subject × Verb	Direct Object	Prep.	Prepositional Object
1	<i>Thank</i>	<i>you</i>	<i>for</i>	<i>your kind help.</i>
2	<i>Ask</i>	<i>him</i>	<i>for</i>	<i>some more.</i>
3	<i>Compare</i>	<i>this</i>	<i>with</i>	<i>that.</i>
4	<i>They punished</i>	<i>him</i>	<i>for</i>	<i>being late.</i>
5	<i>Congratulate</i>	<i>him</i>	<i>on</i>	<i>his success.</i>
6	<i>Don't throw</i>	<i>stones</i>	<i>at</i>	<i>the dog.</i>
7	<i>What prevented</i>	<i>you</i>	<i>from</i>	<i>coming ?</i>
8	<i>Add</i>	<i>this</i>	<i>to</i>	<i>what you already have.</i>
9	<i>Protect</i>	<i>us</i>	<i>from</i>	<i>the enemy.</i>
10	<i>I explained</i>	<i>my difficulty</i>	<i>to</i>	<i>him.</i>

This pattern, in this order, is always used when the direct object is a personal pronoun, as in examples 1, 2, 4, 5, 7 and 9 above. In some cases, however, the direct object may come at the end of the sentence, the order being *Prep. × Prepositional Object × Direct Object* instead of *Direct Object × Prep. × Prepositional Object*. This inversion is often required (a) for clearness of meaning; (b) for emphasis of the direct object.

## Examples :

1. *We heard from Jones all about his sister's escape.* (Inversion is necessary for clearness of meaning. *His sister's escape from Jones* is something quite different.)

2. *I explained to everyone in the room that nothing could be done until the following week.* (Inversion is necessary for clearness of meaning.)



3. Add the examples I have written on the blackboard to what you already have (or) Add to what you already have the examples I have written on the blackboard. (Either is possible. Inversion makes the direct object more prominent.)

4. Don't throw stones at the dog. Don't throw at the dog anything that might hurt him. (In the second sentence inversion is necessary for clearness; the antecedent dog precedes him.)

### PATTERN 19

Verbs marked P 19 may be followed by two objects, an indirect and a direct. The pattern is subdivided. In Group A are those verbs which may be used with the preposition *to* (P 18A). In Group B are those verbs which may be used with the preposition *for* (also P 18A). In Group C are those verbs which are rarely or never used in P 18. (The few exceptions are noted in the verb entries.)

Examples :

#### Group A

	Subject × Verb	Indirect Object	Direct Object
1	<i>Have they paid</i>	<i>you</i>	<i>the money ?</i>
2	<i>Will you lend</i>	<i>me</i>	<i>five shillings ?</i>
3	<i>Our teacher gave</i>	<i>us</i>	<i>an English lesson.</i>
4	<i>I read</i>	<i>him</i>	<i>the letter.</i>
5	<i>Please throw</i>	<i>me</i>	<i>that book.</i>
6	<i>His mother told</i>	<i>him</i>	<i>a story.</i>
7	<i>He handed</i>	<i>me</i>	<i>the book.</i>
8	<i>The pupils wished</i>	<i>their teacher</i>	<i>'Good morning'.</i>
9	<i>He denies</i>	<i>her</i>	<i>nothing.</i>

## Group B

	Subject × Verb	Indirect Object	Direct Object
1	<i>She made</i>	<i>herself</i>	<i>a cup of tea.</i>
2	<i>Her father bought</i>	<i>her</i>	<i>a new dress.</i>
3	<i>Buy</i>	<i>me</i>	<i>one.</i>
4	<i>Did you leave</i>	<i>me</i>	<i>any?</i>
5	<i>She ordered</i>	<i>herself</i>	<i>a new dress.</i>
6	<i>Will you do</i>	<i>me</i>	<i>a favour?</i>
7	<i>Can you spare</i>	<i>me</i>	<i>one?</i>
8	<i>Can you get</i>	<i>me</i>	<i>a copy of that book?</i>

## Group C

(Rarely or never convertible into P 18.)

	Subject × Verb	First Object	Second Object
1	<i>I envy</i>	<i>you</i>	<i>your fine garden.</i>
2	<i>Forgive</i>	<i>us</i>	<i>our sins.</i>
3	<i>That will save</i>	<i>me</i>	<i>a great deal of trouble.</i>
4	<i>I struck</i>	<i>him</i>	<i>a heavy blow.</i>
5	<i>He asked</i>	<i>me</i>	<i>a question.</i>

Note that in this case the terms *direct* and *indirect object* have been avoided. The verb *strike*, for example, is usually described as taking a 'double object'. *Ask*, in example 5, is sometimes used in P 18B with the preposition *of* (to ask a question of someone).

## PATTERN 20

Verbs marked P 20 may be followed by a complement expressing duration, distance, price or weight. The preposition *for* is used with some of the verbs in this pattern but is often omitted.



## Examples :

	Subject × Verb	(for) Complement
1	<i>We walked</i>	(for) <i>five miles.</i>
2	<i>They had come</i>	<i>a long way.</i>
3	<i>The forests stretched</i>	(for) <i>miles and miles.</i>
4	<i>The rain lasted</i>	<i>all day.</i>
5	<i>He may live</i>	(for) <i>many years yet.</i>
6	<i>We waited</i>	(for) <i>two hours.</i>
7	<i>It weighs</i>	<i>five tons.</i>
8	<i>The thermometer went up</i>	<i>ten degrees.</i>
9	<i>It cost</i>	<i>ten shillings.</i>
10	<i>Will you stay</i>	(for) <i>the night ?</i>

## PATTERN 21

Verbs marked P 21 may be used without a complement. Such verbs are called complete intransitive verbs. Some verbs which are normally used with an object may also be used in this pattern, the object being understood.

## Examples :

	Subject	Verb
1	<i>Fire</i>	<i>burns.</i>
2	<i>Birds</i>	<i>fly.</i>
3	<i>We all</i>	<i>breathe, eat and drink.</i>
4	<i>The moon</i>	<i>rose.</i>
5	<i>The sun</i>	<i>was shining.</i>

## PATTERN 22

Verbs marked P 22 are followed by a predicative word or phrase. The predicative is that part of an ordinary sentence which follows the verb and gives information about the subject of the sentence. The predicative may be an adjective, adjective phrase, noun, pronoun or determinative.

## Examples :

	Subject × Verb	Predicative
1	<i>This is</i>	<i>a book.</i>
2	<i>This book is</i>	<i>mine.</i>
3	<i>That will be</i>	<i>plenty.</i>
4	<i>Please get</i>	<i>ready to start.</i>
5	<i>The weather has become</i>	<i>warmer.</i>
6	<i>The leaves have turned</i>	<i>red.</i>
7	<i>It feels</i>	<i>soft.</i>
8	<i>The plan proved</i>	<i>useless [of no use].</i>
9	<i>The results are</i>	<i>what we expected.</i>
10	<i>His dream came</i>	<i>true.</i>

## PATTERN 23

Verbs marked P 23 are followed by an adverbial adjunct.

## Examples :

	Subject × Verb	Adverbial Adjunct
1	<i>Stand</i>	<i>up.</i>
2	<i>We must turn</i>	<i>back.</i>
3	<i>The sun rises</i>	<i>in the east.</i>
4	<i>We did not go</i>	<i>anywhere.</i>
5	<i>He will come</i>	<i>as soon as he is ready.</i>
6	<i>A chair will not stand</i>	<i>on two legs.</i>

Note that in sentences in which *there* is used as a formal (preparatory or anticipatory) subject, P 23 is used.

e.g. *There is a book on the desk.*

## PATTERN 24

Verbs marked P 24 may be followed by a preposition and a prepositional object (which may be a noun, pronoun, gerund, phrase or clause.)



## Examples :

	Subject × Verb	Prep.	Prepositional Object
1	<i>He called</i>	<i>on</i>	<i>me.</i>
2	<i>It depends</i>	<i>on</i>	<i>the weather.</i>
3	<i>He succeeded</i>	<i>in</i>	<i>solving the problem.</i>
4	<i>I rely</i>	<i>on</i>	<i>your help.</i>
5	<i>Look</i>	<i>at</i>	<i>the blackboard.</i>
6	<i>He believes</i>	<i>in</i>	<i>getting up early.</i>
7	<i>I should not think</i>	<i>of</i>	<i>doing such a thing.</i>

## PATTERN 25

Verbs marked P 25 are intransitive verbs which may, in some or all of their semantic varieties, be followed by *to* and an infinitive. (cf. P 2 for transitive verbs used in this way.)

The pattern is subdivided. In Group A the infinitive is one of purpose. In Group B the infinitive may be considered to be part of the subject. (Thus: 'She *to notice it* happened.') In Group C the infinitive is one of result. In Group D the infinitive is predicative.

## Group A

	Subject × Verb	<i>to</i> × Infinitive
1	<i>He came</i>	<i>(in order) to see me.</i>
2	<i>We stopped</i>	<i>to have a rest.</i>
3	<i>I come</i>	<i>to bury Cæsar, not to praise him.</i>
4	<i>The motor-car has come</i>	<i>to stay.</i>
5	<i>I am waiting</i>	<i>to hear your opinion.</i>

## Group B

	Subject × Verb	to × Infinitive
1	<i>She happened</i>	<i>to notice it.</i>
2	<i>They seemed</i>	<i>not to notice it.</i>
3	<i>They failed</i>	<i>to hear our call.</i>
4	<i>He appeared</i>	<i>to enjoy the film.</i>
5	<i>I fail</i>	<i>to see any good reason for it.</i>

## Group C

	Subject × Verb	to × Infinitive
1	<i>How can I get</i>	<i>to know her ?</i>
2	<i>How did you come</i>	<i>to know him ?</i>
3	<i>Now (that) I come</i>	<i>to think of it....</i>
4	<i>He came</i>	<i>to see that he was mistaken.</i>
5	<i>He lived</i>	<i>to be ninety.</i>
6	<i>I rejoice</i>	<i>to hear of your success.</i>

## Group D

	Subject × Verb	to × Infinitive
1	<i>This house is</i>	<i>to let.</i>
2	<i>The worst is still</i>	<i>to come.</i>
3	<i>We are</i>	<i>to start at once.</i>
4	<i>A good result is</i>	<i>not to be expected.</i>
5	<i>They were</i>	<i>to arrive during the morning.</i>



### APPENDIX III

#### SOME USEFUL BOOKS

- P. B. BALLARD, *Fundamental English*, Pupils' and Teachers' Books I—IV. (London University Press)
- H. CALDWELL COOK, *The Play Way*. (Heinemann)
- JOHN EADES, *The Dalton English Course*, Preparatory and Junior Books, Books I—IV. (E. J. Arnold)
- M. O'BRIEN HARRIS, *Towards Freedom*. (London University Press)
- A. S. HORNBY, *A Guide to Patterns and Usage in English*. (Oxford University Press)
- A. S. HORNBY, *The Teaching of Structural Words and Sentence Patterns*. (Oxford University Press)
- E. A. GREENING LAMBORN, *Expression in Speech and Writing*. (Oxford University Press)
- A. J. LYNCH, *The Rise and Progress of the Dalton Plan*. (George Philip)
- NORMAN MACMUNN, *The Child's Path to Freedom*. (Curwen)
- HAROLD E. PALMER, *Colloquial English. Part I—100 Substitution Tables*. (Heffer)
- HAROLD E. PALMER, *The Oral Method of Teaching Languages*. (Heffer)
- HAROLD E. PALMER, *The Principles of Language Study*. (Harrap)
- M. S. H. THOMPSON AND H. G. WYATT, *The Teaching of English in India*. (Oxford University Press)

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